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Three Music Series Set Precedent for Cleveland Summer

Huge Public Auditorium to Be Scene of New Pops Venture by Home Orchestra — Park Events to Include Opera

By ROSA H. WIDDER

CLEVELAND, O.—This city will throw off the shackles which have throttled summer music in previous years. During July and August it will be difficult to find a dozen summer nights without some major music event. The program puts Cleveland in line with the festival cities, Cincinnati and St. Louis, and rivals the numerous Bowl and Pop concerts of other music centers.

The Summer Music Society has completed arrangements for four weeks of concerts on a large scale by the Cleveland Orchestra. Huge Public Auditorium is to be transformed into a tropical garden with tables for light refreshments on the main floor, and 5,000 popular priced balcony seats. The twelve concerts of popular flavor will be given in two series of two weeks each; the first half, July 12-26, under the baton of assistant conductor Rudolph Ringwall with soloists; the second series of six concerts to be conducted by Victor Kolar and Burle Marx, Brazilian conductor. It was originally planned to have these concerts in the Aquastage, but the management deemed it wiser to enter into no contract with the weather gods.

(*Continued on page* 11)

DR. HOWARD HANSON,

composer and director of the Eastman School of Music, Rochester, N. Y., (left) receives from Dean Allen Spencer the honorary degree of Doctor of Music, conferred upon him by the American Conservatory, Chicago.

Madrid Royal Theatre Destroyed by Fire

MADRID.—The Royal Theatre in the Plaza Isabel was recently destroyed by fire following an explosion of quantities of hand grenades and bombs which had been stored there by the Republicans during the siege. Reconstruction of the theatre was begun several years ago, but owing to the civil war it was still unfinished. R. P.

Haslemere to Give Masque on Medieval Epic

LONDON.—Arnold's Dolmetsch's festival of old-time music at Haslemere, announced from July 17 to 29, will this season include Handel's Ode on St. Cecilia's Day, Bach's cantata No. 175 and concerto for four harpsichords, and as a special novelty, a masque based on the medieval epic, Le Roman de la Rose, with dances, among other works.

N. Y. Musical Congress Invites Rolland

Romain Rolland, eminent French musicologist, is among those invited to attend the congress under the auspices of the American Musicological Society in New York from September 11 to 18. His successor at the Sorbonne, André Pirro; Johannes Wolf, retired librarian of the Berlin State Library; E. J. Dent, former president of the I.S.C.M., of London, and other noted musicologists have been invited.

MASSIMO FRECCIA REHEARSES.

In his second season as Stadium Concerts conductor, the young Florentine musician has recently been appointed permanent director of the Havana Philharmonic Orchestra.

(Story on page 7.)

Chicago's Schools Of Music Graduate Large Size Classes

American Conservatory Honors Howard Hanson — Chicago Musical College Address Delivered by Rudolph Ganz

By RENÉ DEVRIES

CHICAGO.—Classes of record size have been graduated in recent weeks from the leading Chicago music schools. Long noted for its large and flourishing institutions of advanced musical instruction, the Illinois metropolis has this year witnessed an unusual quota of graduations.

The enviable lot of ushering in commencement week by the leading music schools here fell to the American Conservatory whose fifty-third graduation exercises and concert brought on the stage of Orchestra Hall one of the largest aggregations of graduates of the past few years. Founded by the late John J. Hattstaedt, the Conservatory occupies a prominent position in the world of musical education and under its president, John R. Hattstaedt, it has flourished as an institution of uncommon strength and serious endeavor. Having surrounded himself with a faculty of noted pedagogs and artist teachers, President Hattstaedt has followed a conservative policy that demands neither drums nor trumpets either from faculty members or from the Conservatory's many students.

The honor of appearing on the commencement concert was won in competition by these artist pupils: Dorothy Korn, organist; Amy Massover, Mary Elizabeth Hosler and Adrienne Moran, pianists; Margaret Willem, Anne Kruzic and Dorothy Froelich, vocalists; Ruth Rubenstein and Frank Fiatarone, violinists, to whom are due individual encomiums for their efficient work which brought further credit upon the school in general and their particular mentors. Jeanette Klemptner, of the composition class, was represented on the program by her Echoes of an Old Cathedral, one of the best numbers played by the Con-

(*Continued on page* 10)

Hungarian Church Bans Lohengrin March

BUDAPEST.—The wedding march from Lohengrin has been played for the last time at wedding ceremonies in Hungarian Roman Catholic churches, it is revealed. Cardinal Justinian Seridi, Primate of Hungary, has banned all "theatrical" music from church ceremonies. Only canonized ecclesiastical melodies may be played henceforth.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

Boult Introduces New British Scores

Two Philharmonic Concerts Offer Bax, Bliss, Williams and Goossens Novelties

A concert given by the Philharmonic Orchestra at Carnegie Hall on June 9 was the first of a pair under the auspices of the British Council, and featured several famous English musicians now on an official visit to America.

Sir Adrian Boult (music director of BBC) conducted the two concerts, the opening session programming Smetana's Bartered Bride Overture, Arnold Bax' fifth symphony (world premiere), Eugene Goossens' oboe concerto, with his brother Leon as soloist, Debussy's L'apres-midi d'un Faune, and the Fantasy and Fugue in C minor by Bach-Elgar.

The British conductor, who had been heard in America previously with the NBC Orchestra and the Boston Symphony and won warm praise on both occasions, again proved his worth with interpretations convincingly musical, beautifully balanced and thoroughly stylistic. His baton technic is authoritative but elastic, and achieves its purposes without any undue physical flourishings or poses meant for the eye.

The Bax score offered interesting material, not startlingly new, but sincerely felt, and finely developed and orchestrated. The Goossens concerto, subtle and lovely, has intrinsic attraction and, in addition, brings into play all the tonal and technical qualities of the difficult instrument. The soloist, a masterful performer, voiced the music with all his rare art at its impressive peak. L. L.

Bliss and Williams Scores Premiered

The second concert, on the following evening, included the world premieres of Arthur Bliss' Concerto for piano and orchestra, with Solomon as soloist, and of Vaughan Williams' Five Variants on Dives and Lazarus, as well as Weber's Freischütz Overture, Walter Piston's Prelude and Fugue, and the closing scene from Ravel's Daphnis et Chloe.

The Bliss concerto is in three movements, brilliantly written for the solo piano and with a winning fluency of invention and not formidable harmonic coloring. Solomon played the work with superb skill and had many recalls, in which composer and conductor shared.

Vaughan Williams has taken a traditional English tune and scored its five variants in sober fashion for harp and strings, the modal folk style predominating. Some variety of mood is introduced, the final section closing on a particularly poignant note.

Piston's modern-style prelude and fugue is original in construction and harmonization, if not wholly spontaneous in expression, and was played with understanding by the conductor. The composer bowed from a loge. Sir Adrian opened the concert with a searching reading of the Weber work, and closed it to acclamation after a brilliant and powerful version of the Ravel. The audience was large and approbative. R. M. K.

Williamsburg, Va., Plans Fourth Series of Old Music

WILLIAMSBURG, VA.—The fourth series of eighteenth century chamber music will open in the ballroom of the restored Governor's Palace on October 19. Two sets of four programs will be offered by Ralph Kirkpatrick, harpsichordist and assisting artists.

Photo by Fritz Henle

JOSEF HOFMANN PREPARES

for his appearance in Beethoven's Emperor Concerto under Alexander Hilsberg's (right) direction with the Philharmonic Orchestra at the Lewisohn Stadium, New York. Above the pianist hangs a picture of his teacher, Anton Rubinstein. (Story on page 7.)

Hofmann Feted Soloist Before Newark Throng

Audience of 23,000 at Second Essex County Symphony Event

NEWARK, N. J.—Postponed one night because of rain, the second Stadium Concert by the Essex County Symphony Society took place here on June 14, under Alexander Smallens' direction and with Josef Hofmann as a lionized soloist.

A capacity audience of some 23,000 applauded the eminent pianist's brilliant performance of the Beethoven Emperor Concerto, and recalled him repeatedly. Mr. Hofmann was induced to play three encores to insistent applause, including the Chopin "Revolutionary" Polonaise and Minute Waltz and Rachmaninoff's Prelude in C sharp minor.

The orchestral portions of the list included the Brahms' Academic Festival Overture and Rimsky-Korsakoff's Scheherazade suite, done with satisfying tonal breadth and climax under Mr. Smallens' baton. R. M. K.

Usigli Quits as Los Angeles Federal Project Head

LOS ANGELES.—Gastone Usigli, Southern California director of the Federal Music Project, resigned his office June 16, declaring it "impossible to maintain musical standards under superiors who lacked sympathy and understanding for music" and who sought to apply what he termed "pick and shovel" methods to a cultural project.

Mr. Usigli's resignation was immediately followed by that of Jacques Samossoud, supervisor, who had been summarily suspended on the previous Thursday, and by those of Jaye Rubanoff, assistant conductor, and Helen Beatty, leading contralto. The resignations occurred during preparations for a recent Carmen performance. R. D. S.

Rochester University Gives Doctorate to Deems Taylor

ROCHESTER, N. Y.—Deems Taylor received the honorary degree of Doctor of Music from the University of Rochester at the eighty-ninth annual commencement on June 19. Mr. Taylor was presented to President Valentine for the degree by Dr. Howard Hanson, Director of the Eastman School of Music. L. L.

Steel Pier Opera Company to Restore Bach's Phoebus

ATLANTIC CITY, N. J.—The twelfth season of the Steel Pier Opera Company under the sponsorship of Frank P. Gravatt was inaugurated on June 29 with Il Trovatore, directed by Henri Elkan. Twenty-four performances on Thursday and Friday nights are planned, all in English. Bach's Phoebus and Pan, last done here in 1936, is to be restored. Jules Falk, originator of the series in 1928, again is director of the company.

Swedish King Hears Stokowski Conduct

Batonist Begins His Tour of Europe Successfully — Myra Hess and Szigeti Appear

STOCKHOLM.—Leopold Stokowski opened his European tour here with an appearance with the Concert Society Orchestra. The event was honored by the King and members of the Royal Family and other luminaries of the Swedish capital. In a program composed of a Toccata and Fugue by Bach, First Symphony by Brahms, A Night on Bald Mountain by Moussorgsky, L'Après-midi d'un Faune (Debussy) and The Magic Fire Music by Wagner, the American conductor made everything sound splendidly. Although Stokowski is not always a faultless stylist in his readings, he nevertheless managed to infuse thrilling beauty into his list, adapting the music to please his great crowd of listeners.

Fritz Busch concluded his orchestral series with a dramatic performance of Verdi's Requiem. Soloists were Ina Souez, Karin Branzell, Frank Lloyd, and Leon Björker, assisted by the Concert Society Choir.

Recent soloists with the orchestra were Myra Hess, unforgettable in a refined, delicately nuanced reading of Beethoven's fourth piano concerto; and Joseph Szigeti, applauded for his musicianly playing of the Brahms violin concerto. The Radio Orchestra under Tor Mann presented Frederick Riddle in William Walton's viola concerto, and Jean Pougnet in Elgar's Violin Concerto, both artists winning fine successes.

BENGT PLEIJEL

Robert G. Barrow Named Williams Music Director

WILLIAMSTOWN, MASS.—Robert G. Barrow, organist and choirmaster at Washington Cathedral, Washington, D. C., has been named to succeed Professor C. L. Safford as music director at Williams College. Prof. Safford is retiring after fifteen years' service and will be given the rank of emeritus.

Mr. Barrow, named assistant professor for a three-year term, is a graduate of Yale and studied in England with Vaughan Williams. He will conduct a course in history and appreciation of music and direct the choir and glee club.

Rachmaninoff Cycle Is Planned for New York

RACHMANINOFF

The Philadelphia Orchestra, under Eugene Ormandy, will present a cycle of three concerts of music by Rachmaninoff, with the composer assisting, in Carnegie Hall, New York, on November 26, December 3 and 10. Rachmaninoff will appear as piano soloist with the orchestra in four of his works.

At the final concert he will make his New York debut as conductor of his symphony, The Bells, a setting of Poe's poem for soloists, chorus and orchestra. The series will mark the thirtieth anniversary of the composer's American debut.

Paris Opera Direction Reorganized

PARIS.—Several changes have been made in the management of the chief opera houses of Paris. Jacques Rouché, former head of both the Opéra and Opéra-Comique, has been appointed "administrator-general of national lyric theatres," in which post he will be assisted by an advisory committee of twenty persons. At the Opéra, Philippe Gaubert has been promoted from first conductor to director. Henri Büsser will assume a similar post at the Opéra-Comique. M. Cadaves will have the administrative duties. B. D.

McCormack a Manager

With Frank L. Cooper, He Forms London Firm, Lists Artists

LONDON, ENG.—Now a full-fledged impresario, John McCormack is making plans for the forthcoming season. With Frank L. Cooper, he is a member of the management firm of John McCormack and Frank L. Cooper, Ltd., with headquarters in Steinway Hall here.

Artists under their direction include Dino Borgioli, tenor, who has appeared with the Metropolitan, Royal Opera, at Salzburg and at Glyndebourne festivals; Prof. Václav Talich, who was director of the National Orchestra of Prague and conductor of the Czech Philharmonic; Beatrice Harrison, cellist; Gerald Cassen, bass-baritone of the Royal Opera and Glyndebourne festival; Oreste Bodalew, Russian, pianist; Rainier, South African cellist; Magda Flary, coloratura soprano of La Scala, the Bucharest Royal Opera House and who appeared in Albert Hall; Harry van Oss and Felix de Nobel, folk-song specialists; and the Ars Rediviva, vocal and instrumental ensemble comprising Leila Ben-Sedira, soprano, René Le Roy, flutist, Yvonne Thibout, cellist, Charles Underwood, baritone, Dominique Blot, violinist, and Claude Crussard, pianist and harpsichordist.

After a personal audition, Mr. McCormack signed Sara Buckley, young contralto, a former student of Elena Gerhardt at Leipsic, who has appeared in provincial towns. Mr. McCormack plans to present her in London next season.

N. Y. MacDowell Club Announces Eighth Young Artists' Contest

Applications to enter its eighth annual Young Artists Contest must be filed by September 30 with the MacDowell Club of New York, 166 East Seventy-third Street. Applicants may not be more than thirty years of age.

The contests, open only to those who have not appeared in a public recital in New York, have as a prize such appearances, sponsored by the club, in its auditorium. Pianists, violinists, cellists or harpists, must be prepared to play an entire program and one concerto from memory. Singers should be able to offer a program of standard numbers in three languages, English, German and either French or Italian. Chamber music groups must be able to offer three standard works.

Schumann Relics Left to Museum

ZWICKAU.—Schumann's last daughter, who died some months ago, left the manuscript of the Children's Album and thirty-eight letters of Clara Schumann to the Zwickau Museum.

Baldwin-Wallace's 7th Bach Festival Attracts Throngs to Berea's Campus

Riemenschneider and Schluer Lead Orchestral, Choral and Solo Works in New Auditorium—First Editions on View

ALBERT RIEMENSCHNEIDER, conductor, signals to the oboes to rise and acknowledge applause after conclusion of a work.

CLEVELAND, O.—An editorial in the Cleveland Press on June 10 was labeled: Bach Goes to Berea. And indeed: Bach went to Berea for the Seventh Annual Bach Festival, which attracted a capacity audience to the Kulas Musical Arts Building, a gift of Mr. and Mrs. E. J. Kulas in recognition of Director Albert Riemenschneider's lifelong devotion to the father of music. A colorful gathering on the campus heard the half hour chorales by the brass choir from the high tower of the administration building preceding each performance, at once establishing a festive mood.

The two Friday programs offered miscellaneous numbers: a group of admirable organ solos by the Oberlin organist Arthur Poister; a group of chamber music by faculty members George Poinar, violin; Kenneth Lang, viola, and Douglas Marsh, cello; three Spiritual songs, beautifully interpreted by Harold Haugh, New York tenor; a recently discovered Flute Sonata or Suite in A minor, effectively performed by Mary Ann Mendoza, and the Motet, Jesu, Priceless Treasure, by the Baldwin-Wallace A Cappella Choir under Cecil W. Munk's direction.

Magnificat Performed

In the evening the Festival Orchestra was under the baton of Carl Schluer in the Suite No. 1 as well as for the accompaniment of the A minor Violin Concerto performed splendidly by George Poinar. The towering Magnificat in D, under the direction of Albert Riemenschneider, concluded the Friday evening program with Mary Marting, soprano; Jean Erisman, second soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor, and David Blair McClosky, bass, as soloists.

St. Matthew Passion Thrills

The two sessions on Saturday were given over to a thrilling performance of the St. Matthew Passion; the choruses were finely done and of moving beauty. Throughout the performance was authentic, with two choruses and two orchestras, each supplementing and supporting its own chorus. Besides Harold Haugh as the Evangelist and Mr. McClosky as Jesus, the soloists were Genevieve Rowe, soprano; Nevada Van der Veer, contralto; Allan Schirmer, tenor; John Macdonald and Philip MacGregor, basses. Albert Riemenschneider conducted and bade the audience join in one of the chorales.

Rare Scores Exhibited

It was interesting to note in the hallway leading to the Kulas Chamber Music Hall an exhibition of the first editions of the Bach works presented; they are a part of the comprehensive private Bach library owned by Mr. Riemenschneider, which is probably not duplicated in America. For next year's festival the B minor Mass has been announced.

R. H. W.

HAROLD HAUGH, tenor, and GENEVIEVE ROWE, soprano, soloists in the St. Matthew Passion, chat before the performance.

Mexican Union Acts to Ban Foreign Players

MEXICO CITY.—The National Musicians Syndicate has asked President Cardenas to ban mechanized music and also the employment of foreign musicians in amusement centers and theatres. The syndicate claims a membership of 90,000.

T. H.

Beethoven Festival in Baden

VIENNA.—From July 16 to 23, the little town of Baden-near-Vienna will be the scene of a Beethoven Festival, which will include the first, fifth and ninth symphonies, the concerto in D major for violins, a piano concerto, the Mass in C major, the septet, op. 20 and the octet, op. 103. The concerts will be conducted by Hans Knappertsbusch and Oswald Kabasta.

Malipiero Opera in Bremen Bow

BREMEN.—The first German production of Malipiero's Anthony and Cleopatra was recently given at the Opera.

Don Giovanni Filmed

BERLIN.—A film company has screened Mozart's Don Giovanni.

THE BRASS CHOIR of students from Baldwin-Wallace Conservatory, played chorales before the performances.

Left to right, Jesus Maria Sanroma, pianist; Arthur Fiedler, conductor; Mrs. Edward MacDowell, and Ernest Schelling, guest conductor, at the Boston Pop concert in aid of the MacDowell Colony.

Boston Pops Offer Cella's New Work

Paul Cherkassky Conducts as Guest—Soloists Score

BOSTON.—An account of what has happened musically in Boston these past two weeks is a summary of the highlights at the Symphony Hall Pops. These concerts, under Mr. Fiedler's dynamic guidance, continue to be varied by appearance of new scores and soloists from time to time.

In the first category, Manhattan, by Theodore Cella, first harpist of the New York Philharmonic-Symphony Orchestra, was brought to first Boston performance at Italian Night at the Pops, June 7. The composer conducted.

This brisk and ebullient work, written by one who has notable command of the resources of the large modern orchestra, is consistently interesting for the manner in which its creator has put his impressions of "the little town between the rivers" into sound. Manhattan is skillfully wrought and is full of brilliant sonorities, though there is a certain sameness to each of the three sections. Mr. Cella was most cordially received.

E. Power Biggs, the excellent organist of the Boston Symphony, who has contributed notably to Boston's musical life by his recitals of old organ music at the Germanic Museum in Cambridge, was one of two soloists on Sunday evening, June 4. His choice of two Handel concertos—superbly played, by the way—brought distinct novelty to the program. The other soloist, Jesus Maria Sanroma, collaborated with conductor Arthur Fiedler and the Pops Orchestra in a fine reading of the late George Gershwin's Piano Concerto in F.

Other Pops Offerings

Paul Cherkassky, Boston Symphony violinist, was guest conductor of the Pops Saturday evening, June 10, and gave a good account of Tschaikowsky's Overture—Fantasia Romeo and Juliet, Rimsky-Korsakoff's May Night Overture, the Finlandia of Sibelius, and items by Grieg, Halvorsen and others. Marjorie Church, in private life Mrs. Cherkassky, was an able piano soloist in the rarely-heard Burleske of Richard Strauss.

Albion Metcalf, as piano soloist June 16, encompassed a musicianly and well-balanced interpretation of the Emperor Concerto of Beethoven, in which he was neatly accompanied by Mr. Fiedler and the orchestra.

C. W. D.

San Antonio Launches New Orchestra Series

Civic Opera Presents Kullmann As Soloist in Concert

SAN ANTONIO, TEX.—The opening concert of a series was given by an orchestra of resident musicians under the baton of Dr. Julius Ehrlich, who has recently come to the city. The first half of the program was devoted to works of Beethoven—the Marche Funèbre from the Eroica Symphony dedicated to the late Mrs. Eli Hertzberg, who worked so zealously for music. The second half consisted of the Romeo and Juliet Fantasie-Overture by Tschaikowsky and his Serénade Mélancolique, played by Geraldine Blumberg, violinist, with fine tone, accompanied by the orchestra. The closing number was the prelude to Die Meistersinger. Dr. Ehrlich conducted with distinction and finesse.

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) opened the season with an orchestral concert entitled Prelude to the Operas, conducted by Max Reiter. Charles Kullmann, tenor, was the soloist. His numbers included arias from Carmen, Marta, Die Meistersinger, La Boheme and Rigoletto. He was so enthusiastically received that, after two encores with orchestral accompaniment, he sang Drink to Me Only With Thine Eyes, unaccompanied. Mr. Rieter conducted with verve and authority. Numbers by the orchestra were by Weber, Wagner, Ravel and Johann Strauss.

S. W.

Grace Moore Sails

Grace Moore sailed for Europe June 28 for a vacation on the Riviera. She returns in September for a fall concert tour before reappearing at the Chicago and Metropolitan operas.

Lucy Monroe in Summer Opera

Lucy Monroe, soprano, appeared with the Wisconsin Symphony Orchestra in the Milwaukee Stadium on June 28, Dr. Nikolai Sokoloff conducting. She is singing Micaela in two performances of Carmen with the Cincinnati Zoo Opera Company in the first week of July. Miss Monroe has also been engaged to sing two performances of La Boheme with the Philadelphia Summer Symphony Orchestra in Robin Hood Dell in August.

London Festival Series Continues, Toscanini Conducting the Ninth

Don Giovanni Sung in English by Vic-Wells Artists—Von Harten and Myra Hess Appear

By HUGH LIVERSIDGE

LONDON.—Continuing his Queen's Hall Beethoven concerts, Toscanini made the Ninth Symphony a memorable event for a vast audience. The BBC Orchestra and Chorus, assisted by Parry Jones, Harold Williams, Isobel Baillie, and Margaret Balfour, acquitted themselves with credit, contributing a great deal to the success of the evening. Another seance featured the Leonora No. 1 Overture, and the Seventh and Eighth symphonies.

Sir Adrian Boult, the BBC Orchestra, and soloists Joseph Szigeti and Solomon, also holding forth at Queen's Hall in a Beethoven program, all won success for their individual and collective artistry. Solomon was remarkable in the G major piano concerto, and Szigeti, although not at the peak of his form,, presented the violin concerto with skill and musicianship.

The conductor of the London Junior Orchestra No. 1 being ill, Sir Henry Wood conducted the organization at Queen's Hall. Myra Hess was guest soloist in the Schumann concerto, giving a lyrical reading of poetic beauty.

Boyd Neel and his string orchestra, assisted by Szigeti, gave an attractive concert at the Wallace Collection. Szigeti won acclaim for his playing of Tartini and Mozart concertos.

Don Giovanni by Vic-Wells Forces

The performance of Don Giovanni in English by the Vic-Wells Repertory Opera Company at Sadlers Wells was highly effective. Joan Cross was a superb Donna Anna, Arnold Matters a vocally efficient Don Giovanni, Ronald Stear likewise as Leporello, and Molly de Gunst an attractive Donna Elvira. Dorothy Kingston and Henry Wendon, as Zerlina and Don Ottavio respectively, did good work. Lawrance Collingwood conducted.

In the Recital Field

At the Royal Academy of Music, Georg von Harten gave the first performance of Norman Demuth's Night Music for piano, and also played John Ireland's Green Ways, three lyrical pieces for piano. Mr. von Harten's lovely tone, precise technic, and sound musicianship were evident throughout.

Richard Tauber dispensed charm and pleasure at his Queen's Hall Lieder recital, chiefly devoted to Schubert, Schumann, and Brahms. Although Tauber's voice was most pleasing in the middle register, he was oddly enough at his best in Mendelssohn's On Wings of Song, given as an encore. Percy Kahn was the excellent accompanist. Ida Haendel, violinist, was the assisting artist, winning applause for her mastery of Corelli's Le Folia, Debussy's La Fille aux cheveux de Lin, and pieces by Handel and Sarasate.

Owing to his Bach concerts at Londonderry House, Georg von Harten has come to be regarded as a specialist in classical music. That he is equally at home in romantic outpourings was proved by his Wigmore Hall recital which included Bach, Scarlatti, Beethoven, Chopin, and Prokofieff. Von Harten's salient features are his faultless rhythm, lovely piano tone, and keen musicianship.

Jean Norris, in a Wigmore Hall recital, charmed her many admirers with Paradies' Toccata in A, Chopin's B minor sonata (the final movement a brilliant display of pianism) and pieces by Couperin, Mozart, Brahms, and Scarlatti. Miss Norris has a fine, singing tone, a straightforward style, and the ability to keep her hearers interested.

The Glasgow Orpheus Choir, under Sir Hugh Roberton, gave an afternoon and an evening concert at Queen's Hall. The organization's unfailingly lovely tone, impeccable diction, and intonation, not to overlook an admirable ensemble, were greatly admired in a list ranging from Thomas Weelkes madrigals to Scottish folk-tunes.

Elizabeth Simpson in Europe

Elizabeth Simpson, author of Basic Principles of Pianoforte Technic and director of the Elizabeth Simpson Piano Studios in San Francisco and Berkeley, Calif., has arrived in Europe to study with Alfredo Casella in Rome, Nadia Boulanger and Robert Casadesus in Paris, and Dr. Thomas Fielden of the Royal College of Music in London.

Guilbert to Make American Tour

Yvette Guilbert, diseuse, who had planned a farewell American tour last season but was forced to postpone it because of engagements abroad, will appear in the new season, it has been announced by her manager Catharine A. Bamman. Mme. Guilbert recently appeared in London.

GUILA BUSTABO and VICTOR VASZY, Hungarian conductor, in Budapest where the young American violinist appeared. Miss Bustabo played the Schumann violin concerto at the Mainz Festival on June 20.

MR. and MRS. RICHARD CROOKS and RICHARD, JR.,
arriving in Auckland, New Zealand, on the SS. Mariposa, during the tenor's current world tour. Mr. Crooks sang a series of concerts in New Zealand before going on to Australia for extensive appearances. His first concerts in South Africa are next on his itinerary.

New York Stadium Concerts' Opening Span Directed by Quartet of Batonists

Damrosch Starts Series, Aided by Spalding — Freccia, Hilsberg, Smallens Appear — Hofmann Feted

The god of rain was kind to the gods of music for the intial concert of the 1939 series at the Lewisohn Stadium on June 14, as threatening showers held off and allowed the program to be performed in the open.

About 12,000 listeners heard the Philharmonic Orchestra led as guest by Dr. Walter Damrosch, play Goldmark's Spring Overture, the Tschaikowsky violin concerto (Albert Spalding, soloist) and the second symphony of Brahms.

Dr. Damrosch led with accustomed understanding, authority and energy, and he and the ensemble garnered a rich reward of plaudits.

The Spalding interpretation of the concerto was notable for warmth of feeling, elevated mood and high technical finish. So strong was the resultant response from the audience, that the artist had to add two encores, the slow movement from Brahms' D minor piano-violin sonata and a Spanish Dance by Sarasate. In both numbers, Dr. Damrosch functioned at the piano.

Mayor LaGuardia made some brief remarks introducing the veteran conductor, and Sam A. Lewisohn (son of the late donor of the Stadium to the City College) furnished a lengthier address, greeting the gathering and setting forth the aims and achievements of the noted summer concert undertaking.

The present series in the picturesque al fresco auditorium is scheduled to run for ten weeks.

Freccia Makes Bow

Massimo Freccia who made his Stadium debut last season, conducted an orthodox list on the second night, June 15. Although the attendance had dropped considerably from the inaugural night, there was no loss of enthusiasm for the young conductor's most skillful readings.

Weber's Oberon Overture, if somewhat ragged, was dramatically and brillianty read. In Beethoven's Eroica Symphony, the young leader again disclosed many personal conceptions of the score and was at his best in the Funeral March section, which was given an eloquent delineation. Stravinsky's Fire Bird suite was colorful in its reading and Ravel's Pavane pour un Infante Defunte found Mr. Freccia in complete command of his musicians. The overture to Verdi's Sicilian Vespers completed the list.

Castelnuovo-Tedesco Novelty Heard

The first American hearing of Mario Castelnuovo-Tedesco's Overture to The Merchant of Venice was a feature of the June 18 concert, again under Mr. Freccia. The work portrays the gaiety of Venetian Carnival and the grief of Shylock at the elopement of his daughter with many graceful and fanciful touches, its idiom fairly conventional, and its scoring showing the hand of a well-grounded musician. Mr. Freccia succeeded in his somewhat straightforward but dependable performances of the Mozart Haffner Symphony, Strauss' Till Eulenspiegel (lacking the utmost imagination and tonal brilliancy in its treatment), a Notturno by Martucci and Liszt's Les Préludes.

Hofmann Draws Throng

After a one-day postponement due to rain, Josef Hofmann made his eagerly awaited appearance as a Stadium soloist on June 20, and attracted a large and palpitant audience. Not that it was his debut at the outdoor Summer series, for he had played there previously on two other occasions. However, a Hofmann performance in New York is always a

(*Continued on page 26*)

Los Angeles Hails First Festival By Native American Composers

Series Brings Forward Large Variety of Scores — Federal Project Carmen and Mozart's Bastien Produced

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The first annual festival of music presented by the Los Angeles founder-chapter of Native American Composers opened with a concert in Immanuel Presbyterian Church, June 18. The compositions were largely melodic in character, apparently selected with intent to interest the public without delving so deep as to frighten the layman. Francis Marion Ralston's Sonata for violin and piano was the most impressive single work, and received a splendid rendition from Vera Barstow, with the composer at the piano. The first movement held character and vitality, followed by a beautiful slow movement like a wistful song; the scherzo suggested a folk dance, with the finale in a vigorous mood.

Cadman Violin Sonata Heard

The effective first movement of Charles Wakefield Cadman's lovely Violin Sonata was admirably played by Ellis Levy, with Arthur Carr accompanying. Levy continued with two of his own compositions, a rather conventional Concertino and The Gypsy, the latter holding a charming freedom with a suggestion of Magyar lilt, rising to a brilliant conclusion. Three fine songs by Mrs. Hennion Robinson were given telling effect by Allan Watson's resonant baritone. Spell of the Water was a broad melody over an onomatapoeic accompaniment, Noon was an exquisite mood picture, and Fulfillment soared to a powerful climax. All were artistically designed, with skillful treatment of vocal values.

Postscript and Waiting, by Madalyn Akers Phillips, who accompanied her own songs, were artistic of concept and poetic of expression, and were given by Russell Horton's strong, vigorous tenor. In a devotional Prophecy, the soloist was supported by organ, piano and vocal quartet, Pauline Guthrie Baugh, Terry Koeschig Scott, Penry Selpy and Allan Watson. A smoothly flowing Allelujah by Ernest Douglas was admirably presented by the Cathedral Choir conducted by Clarence Mader. Mader also presented his own Lyric Overture for organ, a work in melodic vein, simply harmonized. In conclusion, the choir and solo quartet, with John Stewart at the organ, directed by Mader, offered Nathaniel Dett's choral work, The Ordering of Moses, which contained both interesting and banal passages and treatment of the Go Down, Moses spiritual. Frank H. Colby, president of the Native American Composers, briefly outlined the aims of the society in an intermission speech.

Carmen Opens Despite Resignations

A scheduled performance of Bizet's Carmen went on in the Hollywood Playhouse June 16, despite immediately preceding resignations of three conductors and the title role artist. Leon Strashun conducted without opportunity for rehearsal, and held the production together with a firm baton, controlling the orchestra with authority and rescuing the work many times. Called at the last moment, petite Francesca Swain sang Carmen without rehearsal, giving her lines in French. Under the trying circumstances, she acquitted herself very commendably. Principal plaudits from the auditors went to Laura Nemeth Saunders in the role of Micaela, who won an ovation in her third act aria. Theodore Lovich, as Escamillo, won applause for his Toreador Song. Thomas Redican sang Don Jose, Charles de la Plate made a robust Zuniga, and Esther Walker, Lula Elliott, Fritz Smith, John Radic and Francis Barnes completed the cast. The entire company's showing under adverse and unexpected circumstances speaks highly for the efficient training it has had.

Ellis Club's Final Concert

The Ellis Club gave its final concert of the season in the Philharmonic Auditorium June 15, under the assured direction of Roland Paul, who controlled the male chorus to advantageous showing of balance and shading. Harvey Gaul's Sonnet from the Portuguese,

(*Continued on page 30*)

BEFORE U. S. CONSULATE IN ROME,

Anna Reali, American soprano, who sang at the Royal Opera in that city this season, pauses for some impromptu sightseeing. Miss Reali, a pupil of Alice Zeppilli, took the leading soprano part in Taormina, one of three operas composing the Sicilian Triptych of Giuseppe Mulè, a Roman novelty, last winter. She will sing in a season of open air opera at the Baths of Caracalla in the Italian capital this summer.

Photo by Vasari, Rome

New Jersey Chorus Closes Season

THE NEWARK, N. J. MUSIC FESTIVAL CHORUS concluded its season recently in the Mutual Benefit Auditorium. Jane Gilligan, soprano, centre of the group at the piano, was the soloist with Pablo Miquel, to her right, as her accompanist. Frank Kasschau, to Miss Gilligan's left, was the conductor. More than 700 attended the concert.

Photo by Ralph Morgan

Brahms in Every Form Furnishes Berlin's Spring Festival Programs

Climax of Rich Orchestral, Vocal and Chamber Music Events Comes in Performance of German Requiem

By ANTONIO LORA

BERLIN.—This year's spring festival was devoted to the works of Brahms, performed by a splendid array of artists and symphonic organizations. The opening concert by the Gewandhaus Orchestra from Leipzig, under Hermann Abendroth, featured the second symphony, Haydn Variations, and the Double Concerto for violin and cello (Max Strub and Ludwig Hoelscher, soloists).

A chamber music seance followed at Beethovensaal, given by the Arrau Trio (Claudio Arrau, pianist, Herman Hubl, violinist, Hans Muench-Holland, cellist), listing Trios, op. 8 and 87, and Arrau in an impressive reading of the Sonata, op. 5.

MRS. REBEKAH C. DODGE, right, with her pupil, Frances Cassard, soprano, and Mario Labroca, director of the May Festival in Florence, at the Dodge apartment in Rome, discussing the festival where Miss Cassard sang the role of Mary Magdalene, under the direction of Bernardino Molinari, in Perosi's Resurrection of Christ.

The beautiful Liebeslieder and Zigeunerlieder were sung by a vocal quartet composed of Helene Jahroni, Hildegard Hennecke, Heinz Marten and Fred Drissen. Accompanists were Richard Langs and Hans Priegnitz. Georg Kulenkampff, violinist, and Siegfried Schultze, pianist, gave a memorable evening of the three sonatas for violin and piano. Winfried Wolf's piano recital called attention to the early Sonata op. 2, Handel Variations, and numerous smaller pieces.

Eugen Jochum and the Hamburg State Orchestra presented the Third Symphony, Serenade (op. 16), and the violin concerto with Kulenkampff as soloist. A pair of Lieder evenings by Emmi Leisner accompanied by Raucheisen, and Gerhard Huesch accompanied by Mueller included some of the master's most beautiful songs.

Chamber Music Sessions

The Stross Quartet, assisted by Karl Stummvoll and Hermann von Beckerath, gave the string quartet, op. 67, and string sextet, op. 18.

Still another chamber music evening was given by the Strub Quartet, assisted by Elly Ney, pianist, at which time the group gave the C minor quartet and the piano quintet in F minor. Elly Ney, assisted by Helmuth Zernick and Wilhelm Berger, later performed the Sonata op. 1, the Horn Trio, and various smaller pieces. An outstanding recital was Wilhelm Backhaus' whose dazzling technic was admirably displayed in the Waltzes, the Paganini variations, and opuses 118, 119 and 76.

Young Conductor Impresses

It remained for the brilliant young conductor, Herbert von Karajan and the Aachen Choral Society, collaborating with the Deutschlandsender Orchestra, to achieve a tremendous success with the German Requiem. The sensational 30-year-old director displayed such ensemble, dynamic effects, and tonal beauty as to leave the audience spellbound. Soloists were Helene Jahrni and Karl Schmidt-Walter.

Another extraordinary concert was that of the Dresden Philharmonic under Paul van Kemp. Edwin Fischer gave a monumental presentation of the B flat piano concerto, while the orchestra contributed the Fourth Symphony in impressive style. The concluding concert was given by the Munich Philharmonic under Oswald Kabasta (first symphony) and Backhaus in the D minor piano concerto.

The entire festival was of such excellence that it seemed these oft-repeated works were entirely new, and the vast crowds which gathered were invariably deeply moved by Brahms' glorious music.

Düsseldorf Stages Composers' Festival

Another festival, devoted to German composers, took place at Düsseldorf, but the writer unfortunately heard only two of the performances: the opera Peer Gynt, by Werner Egk, and the second chamber music seance, at which time quartets by Ernest Schuffmann, a piano suite by Johannes Przechowsky, a cello sonata by Walter Jentsch, and a string quartet by Franz Schmidt were admirably read. Of the new works, the Jentsch sonata was the most interesting, revealing a highly individual musician.

Watergate Schedule

8 Guest Conductors to Appear With National Orchestra

WASHINGTON, D. C.—Eight guest leaders, including one from Canada and another from South America, will preside over the National Symphony Orchestra during its Sunset Symphonies at the Potomac Watergate this summer.

Dr. Hans Kindler, resident conductor, will preside at the inaugural on July 12 and the finale on August 23. Andre Kostelanetz appears on July 16; Efrem Kurtz, July 19 and 23; Erno Rapee, July 26; Burle Marx, July 30; Alexander Smallens at the performance on August 2 of Madam Butterfly; Charles O'Connell, August 6; Rudolph Ganz, August 9 and 13; and Reginald Stewart, August 16 and 20.

Announcement of the list of baton wielders was made by C. C. Cappel, manager of the orchestra and the series.

Yeomen of the Guard for Central City's Festival

CENTRAL CITY, COLO.—Hilda Burke, Anna Kaskas and Charles Kullmann, of the Metropolitan Opera are members of the cast of the Gilbert and Sullivan Yeomen of the Guard which inaugurates the eighth annual festival here on July 15. Natalie Hall and Richard Hale will also participate under the direction of Frank St. Leger. Robert Edmond Jones is again consulting supervisor. Felix Brentano will stage the work.

Colorado Units Greet Delta Omicron Sorority

Officials Welcome Delegates to National Convention

ESTES PARK, COLO.—Members of Delta Omicron, national musical sorority, opened their national convention here on June 26 with delegates from all sections of the country. Helen Grove, president of Gamma Province, as hostess chapter headed the welcoming group, and Marguerite Cook Buffum, of the same chapter, was chairman of the convention entertainment committee.

The convention extended to June 30.

Bessie Covert, national president, presided at the opening of the convention, with her corps of national officers assisting. A feature of the session was the award of a cup for the outstanding work submitted by a member.

Photo by Willott, Berlin

EDNA ZELLI, American soprano from Minneapolis, a graduate of the Juilliard Graduate School, and former student of Marcella Sembrich and Florence Page Kimball, is at present engaged at the Cologne Opera, where she recently sang in Strauss' Ariadne auf Naxos. Before her appearances in Germany, Mme. Zelli was a member of the New York Opera Comique, and sang in frequent radio and concert engagements in the United States.

Boris Starts Colon Opera Season; Iturbi in Piano and Baton Lists

Argentine Capital Welcomes International Series Warmly—Sayao in Gala Traviata Marking National Holiday

BUENOS AIRES.—The musical life of this city has reached its winter climax with the opening of the Colon International Opera Season, the usual quota of noted foreign artists augmenting the permanent orchestra, chorus and ballet corps.

The work selected for the first evening was Moussorgsky's Boris Goudonoff in the Rimsky-Korsakoff version. The audience was again deeply impressed with the noble inspiration of the score, brilliantly conducted by Hector Panizza, with the chorus efficiently trained by Terragnolo and under the stage direction of Dr. Otto Erhardt.

The individual impersonations did not efface others heard on the same stage. Giacomo Vaghi was a dramatic protagonist of opulent voice. Duilio Baronti invested the role of Pimen with dignity. Antonio Salvarezza was a Dimitri of fluent youthful tones. One of the outstanding figures of the cast was the Shuisky of Alessio de Paolis. Joaquin Alsina was also an efficient Varlaam. The colorful decorations by Kautsky were a valuable contribution to the favorable reception of this performance.

Sayao Returns as Violetta

On May 25 we had the traditional Gala Night in commemoration of the Revolution of 1810, attended by President Ortiz and his ministers, members of the diplomatic corps, social leaders and an enormous crowd which packed the Colon. After playing of the National Anthem by members of the Conservatorio Nacional de Música y Arte Escénico, La Traviata was performed by a cast which included Bidu Sayao as Violetta, Bruno Landi as Alfredo and Marcello Urizar as the elder Germont (in place of Victor Damiani, who was unable to sing at the last moment).

Miss Sayao was returning to the Colon after an absence of ten years. The young Brazilian soprano displayed a lovely voice and a charming stage personality; her success was complete and instantaneous, earning her a large ovation. The Alfredo of Landi had its better moments in the lyric pages. Urizar sang his part with no rehearsal, presenting a commendable delineation. The lovely decorations designed by Hector Basaldúa, the attractive choreography by Margarete Wallmann and colorful costumes by Mancini added to the general good impression of this gala presentation.

Madam Butterfly, always an Argentine favorite, was offered with the same cast which had performed the Puccini opus this summer at Palermo Park. Isabel Marengo in the title role exhibited again the pure quality of her voice and sincerity of feeling, her histrionic performance of the second and third acts being highly commendable. Domingo Mastronardi (Pinkerton), Emma Brizzio (Suzuki), and Urizar (Sharpless) completed the cast under the competent baton of Ferrucio Calusio.

Mignon Restored

Ambroise Thomas' melodious if superficial Mignon was performed for the first seasonal appearance of Gianna Pederzini, who delivered her part with her usual fullness and beauty of voice and accurate musical instinct. Bruno Landi as Wilhelm gave refined voice and feeling to his vocalism, specially effective in his *mezza-voce* passages. Vaghi sang and acted Lothario with mellow bass voice and tonal unction. Hilda Reggiani was the Filina. The cast was completed by Alessio de Paolis (Laertes), Emma Brizzio (Federico), and Joaquin Alsina (Giacomo).

As a whole, the performance was the best so far this season, enhanced by the brilliant orchestral reading of Maestro Panizza and presented with the beautiful stage settings painted by Basaldúa.

Iturbi Conducts and Plays

José Iturbi came all the way from New York, driving his own airplane, to offer a series of concerts as conductor with the Colon Orchestra and also as recitalist and in duo with his sister, Amparo Iturbi. His piano recitals attracted large crowds, which were especially enthusiastic over his interpretations of Spanish scores. In Beethoven's Appassionata the pianist was also at his best, investing his performance with solid technical structure, delicacy of tone shading and romantic feeling. A Bach opus was performed with dignity and spirit. The programs also included works by Scarlatti, Brahms, Ravel, Poulenc, Debussy and Liszt.

As a conductor Mr. Iturbi was not always so happy in selecting his programs. One of them included Wagner's Prelude to Lohengrin, the Funeral March from Götterdämmerung, Ride of the Valkyries, Prelude and Love-Death from Tristan and Isolde and the Prelude to Die Meistersinger. This program called for climax after climax, which were not always reached; however, the interpretation of the Concerto No. 4 in G major by Beethoven for piano and orchestra with Amparo Iturbi as soloist was a warm success for both artists.

As conductor and soloist at the same time, Mr. Iturbi gave an admirable performance of Mozart's Concerto in D major, executed with authentic classicism and refined technic in a program which also included brilliant readings of works by De Falla, Granados and Brahms.

JORGE M. WHITE.

VERSATILE LEADER.

Paul Stassévitch was guest conductor and piano soloist in the summer series of Les Concerts Symphoniques in Montreal, Canada, June 21 and 28. Last season Mr. Stassévitch was engaged for the series as guest conductor and violin soloist.

Photo by Buenos Aires Herald

WINIFRED CHRISTIE, PIANIST, ARRIVING AT BUENOS AIRES

for concerts there, was met by, left to right, G. H. Dalrymple, impresario, Jose Carlos Joseph, of the British press, and Ernesto de Quesada, manager of her South American tour. Miss Christie has extended her tour to include the entire summer.

Philadelphia Recital For Simfonietta's Aid

Agnes Davis and Benjamin de Loache in Private Musicale

PHILADELPHIA.—The first of two Twilight Musicales for the benefit of the Philadelphia Chamber String Simfonietta, Fabien Sevitzky, founder and conductor, was given at "Deepdene," the residence of Mr. and Mrs. Gideon Boericke on June 13. Although the inclement weather made it impossible to hold the musical in the garden as originally planned, the large music room of the house made a lovely setting. That and the adjoining rooms were completely filled by an enthusiastic audience.

The artists for this occasion were Agnes Davis, soprano, and Benjamin de Loache, baritone. Mr. DeLoache opened the program with Where'er You Walk by Handel, followed by Mainacht (Brahms), Traum' durch die Dämmerung (Strauss), and Die Post (Schubert). His second group included Erotian (John Duke), Le Joli Tambour and L'Amour de Moi (Old French songs), and two Negro spirituals, I Know de Lord Laid His Hands on Me, and Goin' to Shout, with an encore, Standin' in de Need ob Prayer.

Miss Davis' two groups held equally delightful numbers—Schifferlied (Richard Trunk), two Hugo Wolf songs, Alle gingen, Herz zur Ruh, and the happy In dem Schatten Meinem Locken; Marienlied and Hat Dich Die Liebe Berührt by Marx, Ils etaient trois petite chats blancs (Pierné), C'est L'Extase langoureuse (Debussy), the Irish folk tune I Know Where I'm Goin', and Hageman's At the Well, with two encores—Shoes by Katherine Manning and A Finnish Folksong by Kosti Vehanen.

Each singer was in excellent voice, had almost perfect diction, artistic interpretation, and a very pleasing manner, which insured success. Walter Bricht was the sympathetic accompanist. M. M. C.

Lucerne Festival Program Announced

LUCERNE, SWITZERLAND.—Programs for the International Festival Weeks here will include the following events: August 3, Toscanini concert; 4, recital by Gigli; 5, Paderewski recital; 7, symphony concert conducted by Boult, with Casals soloist; 9, chamber music by Busch Quartet and Reginald Kell, clarinet; symphony concert under Ansermet, Rachmaninoff soloist; Strasbourg Cathedral Chorus and Joseph Bonnet, organist; 14, recital by Kipnis; 16 and 17, Verdi's Requiem under Toscanini; 21, symphony concert under Bruno Walter; 23, recital by Ria Ginster and Hermann Schey, with Othmar Schoeck at the piano; 25, symphony concert under Fritz Busch; 27 and 28, concert by Sistina Chapel Choir, under Lorenzo Perosi; 29, symphony concert under Toscanini, with Horowitz soloist.

H. H. Wetzler Sails for Europe

Hermann Hans Wetzler, American composer-conductor, returned to Europe on June 13 on the SS. Nieuw Amsterdam. He has been visiting friends and recently wielded the baton at the Cincinnati Festival. His home is at Ascona, Switzerland.

Chicago's Schools Hold Commencements; Concert Calendar Includes Studio Events

(Continued from page 3)

servatory Symphony Orchestra players.

Dr. Howard Hanson, of the Eastman School of Music, delivered an address which should be published *in toto*, so instructive were his views and so inspiring his advice. Recognizing Dr. Hanson's invaluable services to the cause of music, the school added another honorary doctor of music degree to his collection. A similar distinction was accorded Palmer Christian, professor of organ and official organist at the University of Michigan.

Chicago Musical College Graduates Large Class

Few music schools have a history as long and brilliant as the Chicago Musical College, a school of musical learning that has brought to the Windy City many luminaries in the total field since its inception by the late Dr. Florenz Ziegfeld some seventy-two years ago. Since his election to the presidency, Dr. Rudolph Ganz has accomplished wonders by imbuing members of the faculty with his own enthusiasm and in exacting assiduity and conscientiousness from the student body. At the commencement concert in Orchestra Hall, June 14, more than one talented disciple of the school made a deep and lasting impression on the large auditory. Virginia Wenger, Alice Marta, Freda Trepel and Dorothy Scott, pianists; Lillian Vesely and John Scott, vocalists; Ann Trepel and Bowen David, violinists, vied with Robert Sametini, cellist, in making the concert unusual in interest and artistic merit. Dr. Ganz delivered the address with his usual eloquence, punctuating his speech with witty sallies that made his philosophy register with graduates, undergraduates and the public at large. Carl Emil Seashore, eminent scientist, teacher and administrator, dean emeritus of the Graduate College of the State University of Iowa and member of the faculty of the department of psychology of that university, was given the Doctor of Music degree in honor of his contributions to the advancement of music education.

Sherwood Music School's Graduation

The forty-fourth annual commencement of the Sherwood Music School in Orchestra Hall, June 16, afforded opportunity of hearing anew the school's symphony orchestra, one of the best of its kind, and a list of young pianists, vocalists and violinists who benefited greatly by the accompaniment of their fellow students under the leadership of P. Marinus Paulsen. Grosvenor Needham, Maxine Lagerstrom and Eric Routens, vocalists; Harold Berlinger, Velta Press, Ejnar Krantz and Ann Sugar, pianists; and Robert Fries, violinist, demonstrated uncommon ability indicating careful preparation and diligence. Dr. Walter Keller conferred the degrees, and Albert Riemenschneider, who received the honorary Doctor of Music degree, delivered the stirring address.

JOHN R. HATTSTAEDT,
president of the American Conservatory, Chicago.

ANNA FITZU,
artistic director of the Chicago Conservatory.

Chicago Conservatory Commencement

The oldest school of musical learning here, the Chicago Conservatory, established in 1866, held its commencement concert in Studebaker Theatre on June 18. The Conservatory Orchestra furnished accompaniments for the following soloists under the direction of Ludwig Becker: Helen Gitlitz, Paul Sifler, Jeannette Risler, pianists; Peggy Corbin and Loraine Mareen, vocalists; Melvin Baddin and Israel Baker, violinists. For the latter his teacher, Adolph Pick, led the orchestra.

Anna Fitzu, artistic director of the school, gave the address; Edgar Nelson, president, awarded degrees and diplomas and the doctor degree of music to Robert L. Sanders and George S. Howard. The Chicago Conservatory has been rebuilt by its efficient manager, Loro Gooch, into an institution of first order after a period of senility from 1900 to 1930 when Mr. Gooch came on the scene consolidating the school with Bush Conservatory, with its strong faculty forming the nucleus of the present Chicago Conservatory pedagogic personnel.

Boguslawski College of Music

On the same afternoon in Thorne Hall the Boguslawski College of Music staged its commencement concert with the school orchestra, directed by Ernest Toy, furnishing the accompaniments for soloists Mary Jane Mayer, Ruth Daniels and Owen Berger, pianists; Thomas Slwicke, Pauline Berger and Mary Louise Boyd, vocalists. Doctor of Music degrees were bestowed on Gabriel Fenyves of Minneapolis and Mrs. Josephine Hancock Logan of Chicago.

Cosmopolitan School

The Cosmopolitan School, now in its thirty-second year, held its commencement concert in Kimball Hall, June 21. The school orchestra with Paul Vernon supplied the accompaniments for the sextet of meritorious soloists who by their performance reflected new luster on the school so well headed by President Shirley M. K. Gandell, and well managed by Edwin M. Stephen.

Chinese Baritone in Debut

Philip Lee, Chinese-American baritone, in his debut recital in Auditorium Recital Hall, displayed a small voice of fine texture and used with marked ability in a program embracing Lieder, oratorio excerpts and songs of a lighter nature by English and American composers. There is nothing Asiatic in this young Chinese's vocal emission and his interpretation as well as diction revealed a conscientious artist and a musician of first order. These exemplary qualities reflect credit upon his mentor, Harriet Case.

Illinois Symphony Closes Downtown Series

A request program superbly played by the Illinois Symphony Orchestra closed its long season in Great Northern Theatre on June 18. Conductors Izler Solomon and Albert Goldberg and a sextet of guest conductors have provided opportunities of hearing novelties mostly from the pens of American composers besides presenting guest artists as soloists and programming standard symphonies. At the penultimate concert Paula Zwane, soprano, sang the taxing recitative and air, Abscheulicher, wo eilst du hin? from Beethoven's Fidelio remarkably well. Her voice, wide in compass and of mellow quality, soared with ease to altitudes and volplaned to low domains with equal facility.

Arendt Students Appear

In her graduation recital at Sherwood Music School, Marie Saviniemi, soprano, sang with style, understanding and musical intelligence arias from Bach's solo cantata and Herodiade, Lieder and a group of varied songs. She has been well trained in the art of singing by Else Harthan Arendt, to whom she is a great credit for she is conscientious, diligent and alert.

Maxine Lagerstrom's singing of arias from Bach's B minor mass and Paulsen's The Cimbrians at the Sherwood School commencement was outstanding and a compliment to her efficient mentor.

(Continued on page 24)

EDGAR NELSON,
president of the Chicago Conservatory.

Ganz to Conduct Summer Concerts in Several Cities

RUDOLPH GANZ

CHICAGO, ILL.—After a strenuous season of concertizing throughout the country, Rudolph Ganz will not be idle during the summer months. At the close of his master classes at the Chicago Musical College, of which he is president, the distinguished pianist-composer and conductor will journey to California to play a Rachmaninoff concerto in the San Diego Bowl under the direction of Nikolai Sokoloff on July 18.

Two days later Dr. Ganz conducts an entire program at the Hollywood Bowl and on August 3 he will direct the first part of a Swiss festival program with the Philharmonic Orchestra at the Lewisohn Stadium, performing works by Swiss composers not heard at the Swiss symphony concert in Carnegie Hall on May 11. Dr. Ganz will also conduct the National Symphony Orchestra at the Watergate in Washington, D. C., on August 9 and 13. R. D.

Illinois Wesleyan Awards Honorary Degrees

CHICAGO.—At its annual commencement on June 6, Illinois Wesleyan University's school of music conferred the honorary Doctor of Music degree on Carl Wilhelm Kern, of St. Louis, and Prof. Karl W. Gehrkens, of Oberlin College, and the degree Doctor of Humane Letters upon Arthur E. Westbrook. Dr. Francis Cooke, of the Presser Foundation, made the address.

Dean Westbrook has left Illinois Wesleyan to begin his new official connection July 1 as director of the School of Fine Arts at the University of Nebraska in Lincoln.

Beginning with the coming summer term, Ralph Dobbs, young American pianist, joins the faculty of Illinois Wesleyan University School of Music. As concert pianist Dobbs has appeared with the Los Angeles Philharmonic Orchestra under Artur Rodzinski, the Chicago Symphony under Dr. Frederick Stock, the Woman's Symphony of Chicago and the Hollywood Bowl Orchestra, with Percy Grainger conducting. Besides orchestra and solo recital engagements, he has toured this country and Canada as joint recitalist with Paul Robeson and played on many Community Concert Courses throughout the United States.

53 Years a Band Leader, Marks Golden Wedding

MILWAUKEE, WIS.—The golden wedding anniversary of Capt. Frederick W. Brunkhorst, band director, and his wife, Alma, was marked recently. Both are over 70, and Capt. Brunkhorst is still active as leader of the locally widely-known Milwaukee police department band, and the Tripoli Temple band. He has directed bands since 1886. J. McC.

Toronto's "Proms" Pay Honor to Strauss

Summer Concert Series Again Under Baton of Stewart

TORONTO.—As a special tribute to the seventy-fifth birthday anniversary of Richard Strauss, the Prom Orchestra, under Reginald Stewart's direction, devoted its June 15 program to works by this composer. The Burlesk and the Dance Suite based on pieces of Couperin were given their Canadian premieres. The program also listed two songs of Strauss.

The annual summer series in the Varsity Arena got off to a good start this year, the noted soloists of the early span having included Efrem Zimbalist, in the Brahms violin concerto, and Rosa Tenonti, soprano, heard on the opening night.

Among leading events of the final weeks in the regular season were the two concerts of the Philadelphia Orchestra, under Eugene Ormandy, in Massey Hall, and Kirsten Flagstad's recital at Eaton Auditorium.

Artur Rubinstein, at Eaton Auditorium gave a massive piano recital to a crowded house, and Ezio Pinza's magnificent bass voice and restrained art were heard in recital in the same hall, Edward Hart accompanying ably. Viggo Kihl's piano recital there was played to a houseful of appreciative connoisseurs, an outstanding feature being the Beethoven Hammerklavier Sonata.

The Finlandia Male Chorus appeared in the same hall in a choice and remarkably well sung program The Joyce Trio (Simeon Joyce, piano; Maurice Solway, violin; Charles Mathé, cello) gave their first concert at Hart House, playing with fine finish and taste. The Vogt Society's concert by Canadian composers was a revelation of much talent, Walter MacNutt's Suite for Piano being particularly artistic. Naomi Yanova's recital, showed this gifted young pianist in wide variety of moods, skillfully interpreted. The Toronto Conservatory's annual closing concerts at Massey Hall presented many advanced students of unusual ability, the orchestra's performance of Walter MacNutt's tone poem, Island of the Fay, being specially effective.

Frederic Manning's song recital comprised classics, romantics and moderns appealingly sung by this popular baritone, with Gwendolyn Williams a consummate accompanist. Mme. de Gedeonoff's pupils' recital, at Hart House, presented many singers in solo, ensemble and operatic scenes with marked success. Elsie Bennett and Madeline Bone in a recital for one and two pianos at Eaton Auditorium, played classics and moderns together and severally, with accomplished taste and skill. The first annual concert of the Catholic Youth Organization Glee Club, in the same hall, displayed a well equipped and large chorus, ably directed by Father J. E. Ronan. Leopoldine Pichler, coloratura, assisted. B. P.

Photo by Theatrical, Chicago

WANDA ERCHA,

graduate of Richard Czerwonky's violin class at DePaul University School of Music, conducted the Vorspiel to Die Meistersinger at the commencement week concert of DePaul University Symphony Orchestra. Miss Ercha has studied violin for a number of years with Czerwonky both at Bush Conservatory and at DePaul, and has received her Bachelor of Music degree at DePaul. She is also a member of Mr. Czerwonky's conducting class.

Chicago Teachers Offer Prize

CHICAGO.—The third annual prize competition sponsored by the Chicago Council of Teachers of Singing for the best setting of a Scriptural text will bring to the winner $100, offered by the W. W. Kimball Company. The competitor must be a United States citizen and resident and the words must be taken from the Book of Psalms, in the King James version. The song receiving the award shall become the property of the Chicago Council of Teachers of Singing. Further regulations and rules of the contest may be obtained by communicating with Walter Allen Stults, president, P. O. Box 694, Evanston, Ill. Manuscripts submitted should be mailed to reach the above address not earlier than November 1 nor later than midnight of November 15, it is announced.

Carl Alwin Holds Summer Class at Chicago Musical College

CHICAGO.—Carl Alwin, for the past eighteen years conductor of the Vienna State Opera and other important opera houses, began a special teaching engagement at the Chicago Musical College's summer opera school on June 19.

Mr. Alwin's six-week course, Opera Development of Stage Personality and Coaching, affords opportunity to professional singers to coach with a conductor who has wielded the baton in Austria, Spain, Switzerland, London and in South America and who has served in the motion picture field as musical director of The Charm of La Boheme with Jan Kiepura and Marta Eggert, and Rosenkavalier of Richard Strauss.

In his operatic classes instruction will be given to singers not only in the musical preparation of roles but also in makeup, costuming, action, characterization and all matters pertaining to style. The method of procedure is a duplication of the routine of a regular professional opera stock company. During the six-week course of three two-hour classes weekly, the students will have regular rehearsals in standard operas of the German, Russian, Italian and French repertoire under the personal leadership of Mr. Alwin, who has also taught at the Vienna State Academy of Music.

At the close of this engagement, Mr. Alwin will go to Hollywood to conduct at the Bowl two performances of Turandot with Maria Jeritza in the title role and Armand Tokatyan as the unknown prince.

Josef Cristea, Rumanian Tenor, Locates in Chicago

CHICAGO.—Upon returning to America, Josef Cristea, Rumanian tenor, who has sung in grand opera in Europe, chose to make his home in Chicago, where he recently made a successful debut in recital

JOSEF CRISTEA

in Kimball Hall under the management of Bertha Ott. Since then he has been in demand for concert and opera in various sections of the Middle West. On June 1 he was tenor soloist in Stabat Mater at the Church of the Redeemer in Chicago with a choir of 100. On June 12 Mr. Cristea appeared in a festival at Marshall, Wis., and a week later made his first appearance in grand opera in Chicago as Alfredo in a performance of Traviata sponsored by the American Opera Company. He appeared in concert before a large audience in Gary, Ind., June 25. Throughout the summer months he will fulfill numerous other engagements. R. D.

Gardner Read Sails for Europe

Gardner Read, young American composer, whose works appeared on many concert and recital programs during the year, sailed July 1 on SS. Gripsholm for Scandinavian countries and study with Sibelius on an extension Cromwell fellowship. He will return late in October. Mr. Read's Passacaglia and Fugue for organ was recently played in Chicago by Archer Lambuth in the weekly Kimball Hall series of recitals sponsored by the Illinois chapter of A.G.O. and by Edwin Arthur Kraft at the first biennial American Guild of Organists convention in Philadelphia, June 20. The composer conducted the orchestral version with the Illinois Symphony in Chicago, May 7. During the past season Mr. Read's Prelude and Toccata was played by the Buenos Aires Philharmonic under George Hoyen; his suite for string orchestra by the Boston Symphony Orchestra, Serge Koussevitzky conducting; From a Lute of Jade was sung by May Barron, mezzo soprano, with the Illinois Symphony and Where Corals Lie was presented by the Federated Philharmonic Choir in Chicago. A Merry Madrigal for a cappella women's voices will be published shortly by H. T. Fitzsimons of Chicago.

14 Michigan Choruses Unite in Grand Rapids

Male Singers Celebrate 25th Sing—Vogan's New 'Requiem' Presented

GRAND RAPIDS, MICH.—Fourteen choruses of the Michigan Male Chorus Association held their annual Sing in Civic Auditorium; this year marking the twenty-fifth anniversary of Excelsior Male Chorus of this city, directed by Harold Tower.

Other groups represented were: Schubert Club of this city, led by Frank B. Goodwin; Rockwell Memorial Chorus of Jackson, Francis B. Hodgeboom, director; Pontiac MacDowell Male Chorus, directed by Frederic A. Protheroe; Apollo Club, East Lansing, led by William R. McIntire; Yellow Truck and Coach Male Chorus of Pontiac, Carl Lindegren, director; Orpheus Club, Detroit, Charles Frederick Morse, director.

Also the Kalamazoo Male Chorus, Henry Overley directing; Schubert Club of Port Huron, led by George MacComb; IMA Glee Club of Flint, William Wellington Norton, director; Orpheus Club of Lansing, directed by Fred Killeen; Cosmopolitan Male Singers, Muskegon, W. Maurice Vander Water, director; Orpheus Club of Wyandotte, led by Edward W. Hurlbert; and Grove Male Chorus of Flint, Clarence Eddy directing. Social affairs were arranged by the two local host choruses for their guests.

The first performance of a setting of the Requiem by Charles E. Vogan, organist and director of music at Central Reformed Church, was given in Trinity Community Methodist Church by Mr. Tower, organist and choir director and his choirs of fifty men and boys. A male quartet comprising Andrew A. Hanson, Jr., Robert Vander Klippe, Alfred Haynes, Jr., and A Hazenberg; Mrs. John A. Van Dongen, Mrs. Loren J. Staples, Irvin J. Barr, and Maurice Dean as a mixed quartet and a string quartet composed of Donald D. Armstrong, supervisor of public school music, Curtis W. Tuller, Theodore F. Fryfogle, and Michael A. Petrilli, of the school music department assisted.

Mr. Vogan, gifted composer and organist, is a graduate of Oberlin Conservatory and later studied with Leo Sowerby of Chicago, and Marcel Dupré and Louis Vierné in Paris. H. B. R.

Cleveland Plans

(*Continued from page 3*)

The City of Cleveland has also completed plans for the continuation of its Opportunity Concerts under the efficient management of Miss L. E. Joki. These will be held in the Horticultural Gardens on Sundays and the Edgewater and Gordon Park Shells on Wednesday evenings. The first of these productions was presented on June 21 and was to offer a children's ballet from the pen of the Viennese composer, Julius Toldi, a disciple of Arnold Schönberg. It is interesting to note that Mr. Toldi is renouncing all teachings of atonality in this composition. The Federal Orchestra was to be heard in some numbers and Handel Wadsworth, producer of Gilbert and Sullivan and other light operas, was to present his Mothersingers on the same program.

At Cain Park, the community outdoor theatre in the wooded ravines of Cleveland Heights, a nine-week season is being launched by the Orpheus Male Chorus under the direction of its leader, Charles D. Dawe, in addition to many other musical attractions to be announced shortly. Carmen will be presented by the Cuyahoga Opera Association in conjunction with the Federal Music Project.

American Orchestra In New York Debut

All-Native Concert Marks Bow of New Symphonic Group Under Jean Goldkette

A new ensemble, the American Symphony Orchestra, including some eighty musicians, of both sexes, made its bow on June 8 in Carnegie Hall, New York, in a program of works by native composers, given for the benefit of the MacDowell Association, Inc., and the MacDowell Colony at Peterboro, N. H.

Jean Goldkette is the conductor of the new orchestra and evidently takes seriously the credo as announced in the initial program, namely of offering encouragement to native writers by giving hearings of their output. Richard B. Gilbert was the commentator, introducing the orchestra, conductor and explaining the numbers.

Mr. Goldkette started proceedings with the late Henry Gilbert's Comedy Overture on Negro Themes, given a spirited if, at times uneven reading. Since the concert was a sort of MacDowell memorial, the dirge from this composer's Indian Suite was accorded second place, being played with reverence if not complete understanding.

George Steiner, first violist of the orchestra, authored the third work, Passacaglia on an American Theme, which had its premiere. The Theme was Turkey in the Straw, which Mr. Steiner has taken through a mulitude of variations, disclosing his able knowledge of instrumentation if not clarity of expression. The Charioteers from Hellzapoppin', four male singers, then gave a declamatory offering of Jacques Wolfe's De Glory Road and the spiritual, Little David. Mr. Goldkette completed the first part with Copland's reminiscent Dance Symphony.

Otto Cesana's Symphony in Swing, another first performance opened the second part. Played by the Goldkette Swing Ensemble of about seventeen musicians, it is another attempt to put swing in traditional garb and is rhythmic and jazz music of the so-called "hot" manner. The berceuse from Dana Suesse's Two Irish Fairy Tales, Sowerby's familiar Irish Washerwoman, the variations on Gershwin's I Got Rhythm, with Walter Gross as piano soloist and David Tamkin's fantasy on Handy's St. Louis Blues concluded a program in which the old appeared to yield before the approach of the jitterbug. H. A. S.

Steven Kennedy Awarded Medal by Ohio Society

Steven Kennedy, baritone, was awarded the medal of the Ohio Society of New York following a recent concert given for the organization at the Hotel Pennsylvania, New York. Mr. Kennedy gave a program of songs also for the New York Federation of Women's Clubs at the Hotel Astor after having recently returned from a tour of the South. Last month he inaugurated his second tour of the West Coast, with concerts also in the Middle West, Northwest, British Columbia and California.

Miquelle in Solo and Recital Bookings

George Miquelle, cellist, was soloist recently with the Detroit Federal Symphony Orchestra, Valter Poole, conducting, at the French Music Festival sponsored, in observance of Music Week, by the Detroit Institute of Arts and the Club Amical Francais of Detroit. He played the Saint-Saëns concerto, Boellmann's Variations Symphoniques and gave the first hearings in that city of D'Indy's Lied and Widor's Appassionato.

With Mischa Kottler, pianist, he gave a recent sonata recital at the final concert of the Detroit Music Guild. Joan Freeman, twelve-year-old student of Mr. Kottler was heard recently with the Ypsilanti Symphony Orchestra.

Mr. Miquelle was soloist, with Mary Manning, as accompanist at the recent concert of the Harmonie Society. The latter also accompanied Emily Mutter Adams, violinist, at a concert of the Bay City Musicale-Art Club.

PHILIP HEFFNER

will teach piano and history of music at the Academy of Allied Arts, New York, during the coming season. Mr. Heffner was soloist recently in the Shostakovitch concerto with the Nassau-Suffolk Orchestra under the direction of Christos Vrionides. He plays at the New York World's Fair on July 2.

Slenczynski and Allan Jones Under Wagner Management

Ruth Slenczynski, child pianist, after a two years' absence, has returned to the Charles L. Wagner concert artist list. Mr. Wagner has announced that she will not appear this season in the United States but will be heard in Europe and South America and then devote herself to study and rest, returning in 1940-41. Now fourteen, she was heard by Mr. Wagner when only five in California. Three years later he presented her in Town Hall, New York.

Allan Jones, light opera and film tenor, is to be presented in a series of tours by Mr. Wagner, the first beginning in January. Mr. Jones was formerly soloist at Riverside Church and St. Bartholomew's Church, New York, and has appeared with Anna Case and the New York Symphony under Walter Damrosch. Later heard as a leading tenor of the Paris Opéra-Comique, he returned to the United States in 1930 for oratorio and concert engagements and also appeared in Mr. Wagner's New York production of Boccaccio. He subsequently appeared in light opera and more recently in motion pictures, among them Show Boat and The Firefly with Jeanette MacDonald. Mr. Jones recently signed a long-term contract as leading male vocalist with Paramount Pictures, starting work on July 15 on a film version of Victor Herbert's life. On July 31 he is soloist with orchestra in the Multanomah Stadium series at Portland, Ore. In May he participated in the Los Angeles production of The Desert Song.

Katherine Bacon to Give New York Beethoven Cycle

Katherine Bacon presents a Beethoven Cycle of seven recitals in Town Hall, New York, next season. The English pianist is to play the thirty-two piano sonatas of this composer. She first presented the cycle in 1927. Dates are October 16, 23, 30; and November 6, 14, 20 and 28.

Syracuse Ends Season

Marian Anderson Gives Final Concert—College Programs

SYRACUSE, N. Y.—The local music season closed May 10 with one of the incomparable recitals of Marian Anderson in Lincoln Auditorium. Not a ticket to be had since last Februarv and the hall was crowded. With magnificent voice, fine musicianship and a tone color for every mood, Miss Anderson gave a memorable evening.

With the advent of May, interest shifted to the College of Fine Arts at Syracuse University with three or four senior and graduate recitals each week for the last six weeks of the term. A recital of original compositions by Jack Duro, graduate student of fine and original creative ability; graduate recitals by John Callaghan and Ruth Hindon, organist; the appearance of Nicholas Gualillo, first Syracuse University candidate for the Ph.D. degree, as composer and conductor of Syracuse Symphony Orchestra; and a recital of modern and ultra-modern songs by Ruth Dowd, soprano, another graduate student, proved quite professional in content and performance.

On July 15 the annual competition for $4,500 in scholarships will be held for talented entering students. H. L. B.

Queena Mario Inaugurates Bethel Opera Series

BETHEL, CONN.—The second season of her Barn Theatre opera was opened on June 30 by Queena Mario, soprano, at her estate. The second and third acts of Mignon, an abbreviated version of the second act of Carmen and the farm scene from the second act of Martha were presented by Mme. Mario's pupils. On July 14 the last two acts of Thais, a scene from Sadko and the first scene of the second act of Norma will be offered.

QUEENA MARIO

Following a tour of summer resorts, the company will be heard on August 11 here. The season concludes on August 18 with a special festival for children during which Hänsel and Gretel will be given in English in its entirety. Assisting Mme. Mario in the casts will be Louis D'Angelo, Metropolitan Opera bass-baritone; Frank Chapman, baritone; Rolf Gerard, tenor; Edward Kane, J. Carmen Rossi and Jeanne Madden.

Glyndebourne's Sixth Festival

LONDON.—The Glyndebourne festival performances take place from June 1 to July 15 this year, the program for the sixth season being the same as last. It includes performances of Don Giovanni, Nozze di Figaro, Così Fan Tutte, Donizetti's Don Pasquale and Verdi's Macbeth. The conductor and producer are again Fritz Busch and Carl Ebert.

Brussels Opera Marks Dutch Queen's Visit

Glyndebourne Troupe Appears—Dobrowen Leads Players—Tauber in Recital

BRUSSELS.—In honor of Queen Wilhelmina's official visit to King Albert and Belgium, La Monnaie gave a gala performance of one act from Fidelio by Beethoven and Orpheus by Gluck. Mmes. Y. Ysaye, C. Boons, and M. Rogatchewsky were the excellent principals. Tschaikowsky's ballet Conte de Fées was also presented, soloists being Chernova and Katchowrowsky.

Exceptional performances were those given by the Glyndebourne Opera troupe in two Mozart galas (The Marriage of Figaro and Don Giovanni) in which the light touch, exquisite taste, and true Mozart spirit were always in evidence. The casts included Margit Bokor, Annette Brun, Ratawaara, Martial Singher, and John Brownlee. Fritz Busch was the inspired conductor.

The last Philharmonic concert, under Issay Dobrowen, was a fine success for the dynamic young conductor, who literally electrified his auditors in Mozart's G minor and Beethoven's Fifth. The soloist was Alexander Kipnis, superb in arias from Don Juan and Boris Godounoff.

Franz André, first conductor of the Brussels Radio National Orchestra, gave an interesting list at the Palais des Beaux Arts of which a rather dry symphony by Jean Absil, and Variations on a Theme by Frank Bridge, by Benjamin Britten, young English composer, were new to Brussels. André also played Ravel's La Valse, and accompanied Alex de Vries in Schumann's piano concerto.

After several years' absence, Richard Tauber returned to sing a recital of Schubert and light operatic bits to a large and friendly audience. Again the tenor was accorded the usual ovations and demands for encores.

Michel Zovianoff, cellist, and resident of Brussels since the war, commemorated his thirtieth year of artistic activity with a recital. The public greeted the artist warmly, and listened to his long, but admirably played program with enthusiasm.

FRANCIS DE BOURGUIGNON

Georgia Graves Inaugurates Brief Tour

Georgia Graves, contralto, has returned from a tour of the Middle West during which she gave concerts in Colorado, Nebraska, South Dakota, Illinois and Michigan. She recently appeared in Poughkeepsie, New York City and on Long Island and this month starts on a brief tour before sailing for Scandinavia. Miss Graves has been made a member of the Robert Burns Club and presented with a book of Scottish songs bound in the MacDonald plaid.

In a recent poll made by the Business and Professional Women's Club of Yonkers, Miss Graves was selected as one of the six outstanding women of that city because of her recent Town Hall, New York, concert. She appears there again on October 25.

Jeanette MacDonald to Make Another Tour

Jeanette MacDonald, concert and screen soprano, having concluded her first American concert tour, is vacationing with her husband, Gene Raymond. Miss MacDonald plans another transcontinental tour next season beginning in October.

ISIDOR ACHRON,

composer-pianist, on July 15 conducts the City Amateur Symphony Orchestra (Judge Leopold Prince, founder-conductor) in Central Park, New York, when his pupil, fifteen-year-old Edwin Lunt, plays Mr. Achron's first concerto, presented last season by the New York Philharmonic Orchestra.

Sigma Alpha Iota Forms Its Seventieth Active Unit

The seventieth active chapter of Sigma Alpha Iota, national music fraternity, has been instituted at Kansas State Teachers College, Emporia, Kan. Gertrude Evans, national president and Mrs. Clarence Sale, national executive secretary, conducted the installation. Seventeen active members and eight pledges make up Iota Gamma, the new unit.

Catherine Strouse, past president of the Southwestern Conference of the M.E.N.C. and a faculty member of Sigma Alpha Iota, sponsored the new chapter. Irene De Mun and Marian Wolfe, also of the faculty, and Mrs. Orville Borchers are members of the fraternity. Dr. Orville Borchers, head of the college music department, helped organize the petitioning group.

Ruth Kurtz is president of the group; Hazel Childs, vice president; Arlone Rehberg, secretary; Mary Jane Shephard, treasurer; Jeanette Floyd, chaplain; and Katherine Polley, sergeant-at-arms. Seventeen artist teachers comprise the music faculty at the college.

Annamary Dickey, soprano, who recently won the Metropolitan Opera Auditions of the Air and a check of $1,000, is a member of Nu Chapter at Millikin Conservatory, Decatur, Ill. She was active in student affairs and an officer of the chapter.

Marjorie Lawrence, Metropolitan Opera soprano, heard at the National Federation of Music Clubs biennial at Baltimore, was initiated an honorary member of Epsilon Chapter while there. Miss Evans officiated.

Jane Gilligan Assists Newark Festival Chorus

NEWARK, N. J.—Jane Gilligan, mezzo-soprano, disclosed notable tonal coloring and ease of production, especially in her operatic contributions, when she appeared here on May 17 as assisting soloist at the final concert of the Newark Music Festival Chorus. Her arias included excerpts from Gluck's Orfeo, Bizet's Carmen and Saint-Saëns' Samson. Pablo Miquel provided able pianistic support.

Frank Kasschau conducted the chorus in a varied list which also included Hiawatha's Wedding Feast in which Vaughn Comfort, tenor, was the competent soloist. The program was applausively received by an audience estimated at 700.

R. A.

Sodero Presents Traviata

A well-routined performance of La Traviata was given recently in the Community Auditorium, New York, by members of the Sodero Operatic Studio. Cesare Sodero conducted with authority and held his young artists and orchestra well in hand. Faye Hendryx was a personable Violetta and Stuart Gracey a benign Germont *pere*. Others in the cast were Elisa Angelini, Irene Minard, John Crider, Lacy Wisdom, Harvey Enders, Warren Reeder, Howard T. Applegate and Pollard Valentin.

M. W.

Gittelson Directs Violin Work at Peabody Summer School

Frank Gittelson is in charge of the violin department at the summer session of the Peabody Conservatory of Music, Baltimore, which is being held from June 26 for six weeks. Former concertmaster of the National Symphony Orchestra, he holds a similar post with the Baltimore Symphony.

Bart Wirtz, assistant conductor of the latter ensemble is in charge of the cello department. A native of Holland, he has toured as a concert artist in North and South America, Europe and Asia. Howard Thatcher, composer, will be in charge of the harmony and composition department and Wilmer Bartholomew will conduct a course in vocal sight reading. Coordinating classes in Italian, French and German for vocal students, will be given by Francis Fiorentino, Martha Roux and Charles H. Miegel.

Three Irish Centres Hold Novel Festivals

Dublin, Belfast and Sligo Events Include Competitive Series

DUBLIN. — Three important festivals, concluding with the traditional Feis Ceoil, in which all branches of vocal and instrumental music competitions are represented, were given in Dublin, Belfast, and Sligo. As in former years, the competitive spirit was high, many of the northern musicians this time carrying off prizes. It must be said, however, that the Dublin artists heartily welcomed the Belfast group, and although many of the adjudicator's decisions were unpopular, grounds for objections were purely artistic. Of the choral and dramatic competitions, the judges were laudatory, many declaring that the madrigal singing was the finest ever heard in these parts. The same was true of the dramatic offerings, especially the operatic ensembles.

Sir Hamilton Harty and John Pauer dealt with the instrumental work, referring in warm terms to the fine pianistic display from Dublin. A marked interest in string playing was noted at this Feis Ceoil, as well as a renewal in the organ department.

The Belfast Festival was highly efficient and equal in its standards to those of Dublin. Clive Carey, Harold Craxton, and Dr. Thornton Lofthouse were the judges, while at Sligo, Dr. Moody, Maurice Jacobson, Lord Longford, and Cormac McGinley were the adjudicators.

HAROLD R. WHITE

Oscar Wilde Lyricised

KARLSRUHE.—The Municipal Opera has given the first performance of Dorian Grey, lyric drama by Hans Leger, book by Caroline Creutzer, after Oscar Wilde.

BERNICE HIGGINS

SOPRANO

Recitals in

STRASBURG (*Feb. 3*) **GENEVA** (*Feb. 7*)

BRUSSELS (*Feb. 13*) **PARIS** (*May 11*)

Paris Opinions:

This American singer possesses a **voice of fine quality;** the timbre is pleasing and the artist gives proof of **musicianship.** *La Page Musicale*, Paris, May 19, 1939

Miss Higgins has an **engaging stage presence,** and a **distinctive** and **personal quality** characterizes the timbre of her voice, which is one of ample power and good range . . . showed **unmistakable interpretative powers.** *New York Herald Tribune*, Paris, May 13, 1939

Bernice Higgins' talent pleased us above all by its natural gift of **clarity** and **expressiveness.** *Excelsior*, Paris, May 20, 1939

Miss Higgins has **taste** and **feeling.** *Epoque*, Paris, May 24, 1939

This young American is endowed with a very clearly timbred, even **luminous voice.** *Les Debats*, Paris, May 19, 1939

Displayed **deep emotion** in Purcell's When I Am Laid in Earth and **charm** in songs by Haydn and Strauss. *L'Art Musical*, Paris, May 27, 1939

Bernice Higgins, **attractive** young Chicago soprano, gave her Paris début (Salle Chopin) before a **full** and **applausive house.** . . . has the ability to present a song in simple, **comprehensive style.** *Musical Courier*, New York, June 15, 1939

European Representative:
Dandelot,
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For the United States:
Secretary Bernice Higgins,
care of Musical Courier,
119 West 57th St., New York City

New Publications

Reviewed by R. M. KERR

NEW MUSIC RECEIVED

William Walton, Concerto for viola and orchestra; miniature score; Oxford University Press.

William Pelz, Dinki Suite for orchestra; J. Fischer & Bro., New York.

Norval L. Church and Peter W. Dykema, Modern Band Training Series; Book I, Part I, Foundation Studies; Part II, Concert and Parade Numbers; C. C. Birchard & Co., Boston.

J. Michael Diack, the Rondo Cantata; music by Brahms and Wagner; Paterson's Publications, Ltd., London; Carl Fischer, Inc., New York.

William Brockway, First Tunes for Violoncello and Piano; Oxford University Press, London; Carl Fischer, Inc., New York.

William Grant Still, Quit Dat Fool'nish, for piano solo; J. Fischer & Bro., New York.

Gustav Klemm, Little Baby of Mine, song, lyric by Daniel S. Twohig; Boosey & Hawkes, Inc., New York.

W. Clark Harrington, Candle-Light Prelude, for piano solo; Carl Fischer, Inc., New York.

Alberto Rizzi, Piano-Accordion (solos), The Chase, Punchinello, Simplicity, Prelude, The Penguins, Yammo Yammo Blues; G. Ricordi & Co., New York.

Alexander Aslanoff, Arrangements for Voice and Piano, Slumber Song by Alexander Ilyinsky, English text by Adele Epstein; and Cuckoo Song, by Anton Arensky; English verses by Ruth Benfield; both for high voice; Carl Fischer, Inc., New York.

Ciro Pinsuti, Springtime, waltz, arr. by Ernest Schultz as a duet for various instruments with orchestral accompaniment; Carl Fischer, Inc., New York.

For Chorus—Sacred and Profane

Paul Revere's Ride is a subject likely to bring joy to intermediate or junior high school pupils, for whom Noble Cain has prepared this two-part choral setting of Longfellow's classic. The musical style is broad and stirring, and the writing is for soprano and alto voices, with short and simple solos, and a piano accompaniment. Twenty-seven octavo pages. *(Boosey & Hawkes, Inc., New York.)*

From the Arrow Music Press, Inc., comes a series of interesting modern choral works. Lehman Engel sets Blake's The Lamb, and The Blossom, from Songs of Innocence, in spare and clear-sounding linear style for two sopranos and alto. Charles Ives' Sixty-seventh Psalm is a brief and sonorous *andante maestoso* piece of writing, with some bold dissonances. Douglas Moore's Dedication, a motet for six mixed voices based on a poem by Archibald MacLeish, is a striking apostrophe to the sun, in fairly conventional idiom. Psalm 123 ("The Godly profess"), subtitled A Song of Degrees, by Normand Lockwood, is for five mixed voices, with wide leading of the voices and novel effects. All are without accompaniment or one for rehearsal only.

Stephen Foster's Beautiful Dreamer has been given a rather elaborate choral dress by N. Clifford Page, with hummed roulades and other sensuously appealing effects. It is for two sopranos and alto. *(J. Fischer & Bro., New York.)*

Strings and Keyboard

The modern violin and piano contributions of recent weeks include Three Pieces, entitled Cancion, Recitativo, and Arabesco, by Domingo Santa Cruz, Chilean composer, which won a publication prize at the Spanish-American Festival in Bogota last year. These pieces are original without being extreme, indeed are apparently the work of a sincere and gifted artist. *(New Music Quarterly, Hollywood.)*

The practical concert repertoire—encore number division or last group—is enriched by Heifetz's sober and idiomatic transcriptions of the Larghetto and Gavotta from Prokofieff's Classical Symphony, and the March from his opera, The Love for the Three Oranges, as well as the Prelude from Parita No. 3 by Bach. Claude Lapham also arranges a Japanese melody, Dream of a Loved One, a slightly wistful air of simple cast. (All, *Carl Fischer, Inc., New York.)*

For Orchestra

Bach's Jesu, Joy of Man's Desiring, emerges as a full orchestral number in a transcription by Charles J. Roberts. Slightly more topical is Genevieve, a Romantic Rhapsody in Variation Form, based on the American ballad, Sweet Genevieve, by Quinto Maganini, which is ingeniously contrived and tuneful. For those who like the newer lilts, David Bennett has composed a Rhapsody in Rhumba, and From Africa to Harlem, a "Rhapsodic Evolution," both of strongly rhythmic nature and richly chromatic scoring. *(All published by Carl Fischer, Inc.)*

Onward, Ye Peoples, the stirring short work by Sibelius, which in its choral version was sung at the Ann Arbor Festival, has been given an arrangement as a processional for small or full orchestra. There is also a version for symphonic ensemble (parts to hire). *(Galaxy Music Corp., New York.)*

For Piano and Small Orchestra

Walter Piston's Concertino, heard several times in New York and elsewhere this season, is a well-factured if slightly virtuosic modern composition which demands a skilled pianist and resourceful ensemble for its realization. It is one of the interesting publications of the Arrow Music Press, Inc., New York, which incorporates the former Cos Cob Press, Inc. (Incidentally, this firm also issues Piston's erudite and exacting Trio for violin, cello, and piano, which bears a dedication to Mrs. E. S. Coolidge.)

For the Church Vocalist

Additions to Frank La Forge's growing collection of sacred songs are three short solos that have recently come to hand. All have Biblical texts. Trust in the Lord (Proverbs III), O Sing unto the Lord (Psalm 98), Hast Thou Not Known (Isaiah 40), and But the Hour Cometh (St. John IV) are fairly simple in musical design, offering semi-declamatory but genuinely melodious settings, usually with a broad passage and sustained tones at the close. Each has a piano accompaniment, and is issued for low and high voices. *(G. Schirmer, Inc., New York.)*

Brosa to Play Britten Concerto in American Visit

LONDON.—Antonio Brosa is engaged to play with the New York Philharmonic Orchestra in March, 1940, followed by appearances elsewhere in the United States. At this time he expects to introduce a concerto especially written for him by Benjamin Britten, British composer.

Photo © by Garnham Studios, London
ANTONIO BROSA

Mr. Brosa, one of Great Britain's busiest violinists, successfully unites the activities of soloist, quartet player, concertmaster and sonata recitalist. During the past four months his engagements included a wide variety of appearances.

Rudolph Thomas Conducts

Rudolph Thomas was guest conductor of the Bridgeport, Conn., Federal Symphony Orchestra at Darien Junior High School recently . His program included a tone poem, Polish Scenes, based on a Polish carol, by Sikorski, a member of the orchestra.

New York College of Music Graduation Concert

At the sixty-first graduation exercises and concert of the New York College of Music in Town Hall, New York, on June 20, thirty awards were made by Director Carl Hein, including a Mus. D. degree to Marie Travers and an artist's diploma to Constantine Stronghilos.

Charlotte Wynn, Edith Greenberg and Paula Lintz, pianists, with a string orchestra of twenty, were heard in excellent performances of concerti by Bach. Albina Cellai played pleasingly a Cherubini concerto for harp. Paul Kwartin, bass-baritone, was applauded for a dramatic interpretation of Loewe's Edward. Thurston Johnson ably performed Brahms' violin concerto. Vittorio Giannini, of the faculty, was represented by his chromatic and effective quintet for piano and strings. Constantine Stronghilos played Liszt's Don Juan fantasia with plentiful technic, and Mary Canberg, violinist, brilliantly offered Wieniawski's second polonaise.

Alphone G. Koelble, president of the college, spoke. The original manuscript of the Liszt fantasia, on view in the vestibule, is now owned by Director Hein.

F. W. R.

Mary Wildermann Institute Holds Commencement

Town Hall, New York, was well filled on June 18 at the annual concert and graduation exercises of Wildermann Institute. Fifty received diplomas, certificates and awards. The concert featured Lena Friend, pianist, in Mendelssohn's G minor concerto performed with elan. Barbara, Dora and Dorothy Clawson sang Come to the Fair by Martin to applause. Grieg's piano concerto was played brilliantly by Gloria Pyms. Helen Bago was heard in Chant d'amour of Vidas, and Walter Baurle in a Vivaldi concerto, both violinists showing talent.

The march from Tannhäuser was well-played by six young pianists on two pianos; they were Mary Cahir, Anna Marie Fleischmann, Joan Quinn, Anna May Daly, Helen Hirschbeck and Virginia Quinn. Alfonso G. Mistretta, pianist, played with spirit Chopin's A flat polonaise. Maria diMaso, soprano, sang songs by Nevin, Bohm and Schubert in a clear voice. Peggy Ann Madden, pianist, closed the program with an excellent performance of Chopin's concerto in F minor. For the ensemble works Miss Wildermann at the piano and F. W. Riesberg, organist, supplied accompaniments.

R. W. F.

Church Honors Andreeff at Special Services

The tenth anniversary of Semen Andreeff's leadership of the choir at the Russian Cathedral of the Holy Virgin Protection, New York, was commemorated at a special service there on June 11. Special anthems were sung not only at the liturgical service but also at the service for Mr. Andreeff. The full choir, under his direction, participated.

Balogh Writing in New York

Erno Balogh, pianist, is remaining in New York during the summer to work on new compositions, including several for two pianos and for chorus, and songs. In addition, he will do some piano teaching and coaching of singers in concert repertoire.

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AUGUSTA COTTLOW,
following an active season of teaching in White Plains and New York, is spending a vacation at the home of her brother, Dr. B. A. Cottlow, in Oregon, Ill.

Mary Clute Gives Course at Anita Rio Studio

Mary Clute, dramatic soprano, graduate voice teacher of Mme. Anita Rio's New York studio, is conducting a summer course there. Miss Clute, in charge of the vocal department at Fairfax Hall Junior College, Waynesboro, Va., has made a specialty of placing youthful voices, and many of her pupils are engaged in professional work, in churches, on the radio and in concert in the vicinity of the college. She is active as a choral and choir director, her college glee club and choir presenting well-known works each season.

Miss Clute, prior to taking up her work there five years ago, was engaged in concert and church work in New York. In addition to an annual recital at the college, she appears as frequently as time permits in neighboring cities.

Among students at the college studying with her this summer are Jane Griffiths, of New Rochelle, N. Y., and Susan Spilman of Waynesboro.

Ester Jonsson Concludes Tour

Ester Jonsson, pianist and lecturer and authority on Balkan music, concluded a trancontinental tour with appearances recently in New Mexico and Texas. Given in costume, these lecture-programs are augmented by films taken by Miss Jonsson. Not only is native music featured but also explained. Miss Jonsson this season also has presented a program on Mozart. Garbed as the composer, she plays many of his piano numbers and illustrates her talk with pictures of the Salzburg Marionettes depicting him at the court of Maria Theresa.

Miss Jonsson is preparing for her fall tour.

Muriel Dickson's Summer List

Muriel Dickson, Metropolitan Opera Scottish soprano, sang music of her native Highlands at Scottish Day exercises at the New York World's Fair, June 20. Miss Dickson appeared on the RCA Magic Key broadcast June 18, with Eugene Ormandy conducting the Philadelphia Orchestra. She will be heard on the Columbia Concert Hall broadcast over CBS today, July 1.

Miss Dickson gives a recital at Winthrop College, Rock Hill, S. C., July 13, before joining the St. Louis Municipal Opera where she makes her debut July 24 in The Bartered Bride.

French Wind Instruments

By IRVING SCHWERKÉ

(Continued from Preceding Issue)

The composition of the bands referred to in the preceding lines, particularly those which are based on the clarinet, erstwhile called "the violin of the band," is one of the most pertinent musical questions of the hour. Indeed, a prominent firm exhibiting at the New York World's Fair 1939, has for some months now conducted an intensive campaign for a more rational constitution of bands, the incredible truth being that many supposedly first class bands, lacking a complete clarinet section, try to get around the lacuna by making alternative use, in transcriptions of orchestral works, of clarinets, saxophones, bassoons, contra-bassoons, and Sax horns! This deficiency is due to the fact that the alto, bass, and contra-bass, which along with the soprano comprise the clarinet family, had not yet been created when the bands were founded, or, for one reason or another, were considered too difficult to play for inclusion in a band. Whatever the excuse, it is no longer valid, for the creators of the new clarinet family, have not only completed it, but have perfected each member so they are now easily accessible to all grades of performers.

The lower register of bands being undeniably weak, composers have found it next to impossible to impart fundamental depth and solidity to their works, and until now, the only way in which such depth and solidity were obtainable was in collaboration with an organ capable of producing certain low tones. But it seldom happens that bands have organs at their disposition, and when they do, the effect is far from satisfactory, for the organ does not possess the supple, responsive quality that a band basically requires. There are, of course, other instruments which can be used for low tones, as for example, open conical bore tubes and the string double bass. If the latter is avowedly insufficient in the majority of cases, the former, notwithstanding its deep organ-like tones, is altogether too cumbersome for practical purposes, and only a Hercules could aspire to cause the air contained in a tube over ten metres long, to vibrate!

Recourse to the clarinet family—the only closed-tube orchestra instruments—was the only logical solution, but before they could be utilized successfully, it was first necessary to render the already existent clarinets homogeneous, and then to create the instrument (or instruments) capable of producing the low tones indispensible to rich and moving harmony.

These problems were solved by applying a new system—the "Integral"—to the entire clarinet series. As this system is based on well-defined physical laws, these new instruments are constructed according to immutable laws of acoustics—a distinct departure from the uncertain, empirical methods which obtain in so many quarters.

The first instruments to profit by the improved system were the soprano and the alto clarinets, the amelioration not only making them more homogeneous, their fingering and emission easier, but eliminating a number of anterior impossibilities, notably certain trills and diatonic passages. While the soprano and alto clarinets needed only to be improved, the bass clarinet, on the other hand, had to be completely transformed. The new rational form given that instrument has made it possible to group all the *foyers sonores* in a very small space—an important factor in point of homogeneity. In addition, the range of the bass clarinet has been increased to five octaves, and the instrument is now both practical and very easy to play.

To complete the clarinet family, an entirely new instrument—the contra-bass clarinet—had to be created. Filling a void hitherto inevitable in harmonic writing, this admirable instrument is now a brilliant soloist as well as the sonorous foundation of the symphonic ensemble. With a range that goes from B flat of the 16 foot organ pipe to B flat above the staff, it is not only more supple than the string contra-bass and more responsive than the organ, but gives balance and solidity to the low parts of the ensemble and imparts to the sonorous whole, a *brio* which without it were utterly impossible.

In the same way that the symphonic orchestra reposes on the strings, and the fanfare on the Sax horn, bands can now, and do, rest upon a complete, homogeneous clarinet section. With the advent of this perfect clarinet series, the days of a make-shift section composed of saxophones, double reed instruments, bass Sax horns, and contra-basses have gone by, and there can no longer be a legitimate excuse for a band being anything less than perfect in this vital tonal element.

N.B.—All the instruments referred to in these articles are to be seen and examined in the Musical Section of the FRENCH PAVILION at the NEW YORK WORLD'S FAIR 1939.

(To be Continued in Next Issue)

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Eastman School in Choral Performance

Menotti and Debussy Operas Make Up Double Bill—School Music Festival Is Feature

ROCHESTER, N. Y.—The Eastman School Choir, under the direction of Herman Genhart, presented a varied program of choral works in Kilbourn Hall. The concert began with choral compositions from the fifteenth and sixteenth centuries and was concluded with an effective performance of Randall Thompson's Americana, excerpts from the American Mercury. On May 31 the choir made its second appearance of the month. This program included, in addition to choral works by Mendelssohn and Bach, solo excerpts from Handel's Messiah and Haydn's Creation, sung by students in the School who were accompanied by a part of the Eastman School Symphony under the direction of Mr. Genhart. The program was repeated the following evening with different soloists.

Operatic Double Bill

For its annual production in the Eastman Theatre, the Eastman School Opera Department chose two one-act operas, Gian-Carlo Menotti's Amelia Goes to the Ball and Debussy's L'Enfant Prodigue. It was the first time that Menotti's work had been heard in Rochester. The dramatic structure of the opera rather resembles that of the eighteenth century Italian *opera buffa*. The music, though not of startling originality, is skillfully handled and well adapted to the libretto which was also written by the composer. The productions were under the direction of Nicholas Konraty and were given on May 22 and 23 with different casts. Emanuel Balaban conducted part of the Eastman School Symphony in the accompaniments of the operas.

In the annual festival of music presented by the Rochester public schools in the Eastman Theatre on May 27-28 a variety of choral music was presented. The senior choruses from the different high schools took part in the first program which was devoted to the performance of compositions ranging from Bach and Palestrina to Noble Cain. The second evening's program was performed by the Inter-High Prep Choir, the Inter-High Senior Choir, and the Inter-High Band and Orchestra. The Inter-High Senior Chorus presented a successful concert in the Hall of Religion on the grounds of the New York World's Fair. Alfred Spouse, director of public school music, was in charge of the festival program.

The Kilbourn Hall series of summer chamber music concerts will include a piano recital by Max Landow on July 6; a violin recital by Ruth Ray on July 13, and a violin and harpsichord recital by Joseph Fortuna and Catharine Crozier on July 20. L. L.

Photo by Josephine Rossi

ADELAIDE VAN WEY,

contralto, after singing at the opening of the New York World's Fair, is fulfilling a tour of thirty-one engagements throughout Eastern states. Under the management of Kingsbury Foster, she will be heard at Virginia State College, Raleigh; University of North Carolina, Chapel Hills, Duke University and other colleges. She is an artist pupil of Edgar Schofield.

Monte Carlo Fetes Horowitz's Return

Maria Reining Soloist Under Baton of Emile Cooper

MONTE CARLO.—Horowitz's recital at the Casino was one of the season's musical events. The theatre could not have held another listener, nor stood a jot more applause. From the opening chords of Mendelssohn's Prelude and Fugue, through Beethoven's third sonata, a Chopin group, Liszt's Au Bord d'une Source, and the pianist's own fantasy on Carmen, Horowitz amply demonstrated his brilliant technic and interpretative characteristics.

Lazare Lévy, veteran piano instructor at the Paris Conservatoire, was the applauded soloist with orchestra under Marc-Cesar Scotto, giving Saint-Saëns' fifth concerto a capitivating reading. The orchestra played Berlioz' Queen Mab scherzo, and Ravel's Daphnis and Chloé, given with the assistance of a chorus of 180.

Emile Cooper, guest conductor at Monte Carlo, was warmly applauded in the second symphony by Beethoven, Harold in Italy by Berlioz and excerpts from Tsar Saltan by Rimsky-Korsakoff. At another concert, Mr. Cooper excellently read Brahms' Fourth, Bach's Great Fugue, and Chabrier's España. Maria Reining, soprano, was heartily applauded for her beautiful interpretations of arias from Freischütz and The Bartered Bride, and songs by Schumann, Strauss, and Brahms. LELAND L. SMITH

Castelnuovo-Tedesco Creates Score for Steele and Clovis

Six Scottish songs for two voices, string orchestra and harp have been composed for Eleanor Steele, soprano and Hall Clovis, tenor, by Mario Castelnuovo-Tedesco, who makes his American debut next season. The Steele-Clovis duo are to present them in the fall during their tour. The songs, based on Scott poems, are the second work of the composer for this duo. Darius Milhaud has also completed new works for the singers and Fannie Charles Dillon, Katharine Ruth Heyman, Harry T. Burleigh and Brooks Smith are preparing songs and marking arrangements.

Max Jacobs Conducts in Sayville

SAYVILLE, N. Y.—Max Jacobs conducted the Suffolk County Philharmonic in its initial concert in the high school auditorium here on June 12. The program comprised an arrangement of the Bach-Abert prelude, chorale and fugue; Rimsky-Korsakoff's Symphonietta (op. 31), the prelude to Die Meistersinger, Saint-Saëns' Danse Macabre, with Sidney Baron as solo violinist; Berlioz' March Hongroise and shorter works of Pierné, Grainger and Glazounoff.

Omaha Books Concert Artists for 1939-40

Tuesday and Morning Musical Clubs Announce Schedules—Choral Events Featured

OMAHA, NEBR.—The Tuesday Musical Club's board announces that contracts have been signed for the following events next fall and winter: the St. Louis Symphony Orchestra; Robert Virovai, violinist; Risé Stevens, mezzo-soprano; Igor Gorin, baritone, and Artur Rubinstein, pianist.

The Morning Musical Club has signed Walter Mills, baritone; Carroll Glenn, violinist; Louise Meiszner, fourteen-year-old Hungarian pianist, and the Siberian Singers under Nicholas Basileff. Another concert by local artists will be announced later.

The last month in Omaha was so full of musical activities that only the briefest notice will be possible.

Ak Sar Ben, a large organization of Omaha business men, who interest themselves in a wide variety of activities for the promotion of Omaha spirit, has recently shown an interest in bringing musical events to the city. The second of their concerts was presented in the Ak Sar Ben Coliseum when Rubinoff and his violin, with Fray and Braggiotti, duo-pianists, attracted some 7,000 interested listeners.

High Schools' Festival

The five Omaha high schools are noted for the excellence and superior quality of the singing of their large *a cappella* choirs. North (Betty Freeman, director), South (Mabel Shipherd), Tech (Flora Ellis, director), Benson (Natalie Cowman, director), and the nationally known choir of Central High (Carol Marhoff Pitts, director), all gave concerts during this month. For Central High it was the eighteenth annual concert. Mrs. Pitts was assisted by Elsie Howe Swanson and Irene Haskins Jensen in presenting a program of the highest artistry, with groups ranging from 135 to 500 voices. This is the last choir to sing under Mrs. Pitts' direction, since she has retired and will accept a position in Trenton State Teachers' College, New Jersey, next year.

Henry G. Cox, violinist and director of the orchestras and bands in Omaha high schools and the University of Omaha over a period of many years, has resigned and will move to Pella, Iowa, in June. He and his wife have been active in musical life, and various musical affairs such as an orchestra of many of his former pupils, of his high school groups and his University classes have been unique and eloquent tributes.

Josephine Harreld, pianist, appeared in recital under the auspices of the Woman's Auxiliary and Altar Guild of St. Philip's Church.

Mary Munchhoff presented Winifred Shaughnessy in song recital at her home. Miss Shaughnessy was assisted by the Wheeler Trio, and Gladys Hamstreet May in an artistic program. H. M. R.

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"The finest choral effect of the performance, however, was the close of the 'Crucifixus' where the words 'et sepultus est' were sung without accompaniment, in perfect balance and very softly, to be followed immediately by the triumphant 'et resurrexit,' with full orchestra, chorus and organ, a tremendous contrast, splendidly performed. The mighty 'Sanctus' with the great octaves in the bass voices, was also admirably sung."—*Evening Public Ledger, June 5, 1939.*

"These and other choruses were admirably set forth by the Choral Art Society, numbering more than 100 singers and disclosing in ensemble, tone and responsiveness its excellent qualities and good training."—*Phila. Record, June 5, 1939.*

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Milan Turns from Opera to Symphony

Stravinsky, Gieseking and Mengelberg Are Feted Visitors in Orchestral Series

MILAN.—With the close of La Scala's opera season began the annual symphonic concerts. The series of six seances was opened by Mario Rossi, who presented Vivaldi's D minor Concerto Grosso, followed by a pair of novelties: Psalm IX for chorus and orchestra, by G. Petrassi, and Mass I, for soloist, chorus, and orchestra, by G. C. Sonzogno. As is generally the case with Italian religious works, the above mentioned were not devoid of theatrical effects, yet many unusually fine a cappella pages and a mystical atmosphere were notable.

Antonio Guarnieri conducted the second concert, consisting of the Brandenburg Concerto No. 3 by Bach, the First Symphony of Beethoven, a Gavotte by Mozart, Fountains of Rome by Respighi, the Tannhäuser Overture and an Idyll by A. Galliera.

Stravinsky Conducts

Igor Stravinsky was the chief attraction of the third concert, when the composer led the orchestra in Cherubini's Amaranta Overture, Tschaikowsky's Second Symphony, and his own suites from the ballets The Fairy's Kiss and Jeu de Cartes, both new to Milan.

The fourth concert was entrusted to Alceo Toni—the list including an Overture by Toni, Zarathustra by Strauss, Goldonian Interludes by Bossi, and Meistersinger Prelude. Cassado won acclaim for his superb reading of Dvorak's cello concerto.

Walter Gieseking was the feature of the fifth program, the popular pianist playing Beethoven's E flat concerto, Strauss' Burlesque, and several Scarlatti and Debussy encores. Conductor Sanzogno presented Handel's Water Music, Mortari's Rhapsody, and Ravel's dazzling orchestration of Moussorgsky's Pictures at an Exhibition.

Mengelberg Leads Beethoven

The final concert was under the inspired direction of Willem Mengelberg, who had not appeared at Milan since 1932. Composed of Beethoven works, the program was the memorable event of the series. In addition to Coriolanus Overture and Third Symphony, the violin concerto was expertly played by Gioconda De Vito, one of Italy's outstanding artists. Both Mengelberg and De Vito were enthusiastically ovated.

At the Teatre del Popolo, a pair of evenings were devoted to Handel's Messiah, and Beethoven's Missa Solemnis. The Handel work was sung by the Turin Radio Chorus under La Rosa Parodi, and the Beethoven mass by the Schaffhausen Chorus led by Oskar Disler.

De Sved, vocalist, gave a lieder recital under the auspices of the Società del Quartetto. The Rome Quartet and a choral organization from Budapest were also presented.

Georg von Harten, pianist, scored an outstanding success at his recital sponsored by the Ufficio Concerto. Raoul Koczalsky's Chopin recital was also warmly received.

Amici della Musica presented the following: Gasparini, cellist, and Martinotti, pianist, in ancient and modern works; La Scala String Quartet (Minetti, Gorrieri, Nastrucci, Martinenghi) and pianist Calace in works by Cherubini, Giachetti, and Paribeni; and pianist Erno Cacciaguerra in a list of classics and moderns.

The Associazione Italo-Germanica devoted three evenings to 18th century German composers. Soloists were Ines Tellini and Anna Langobardi (singers), Clelia Aldovrandi (harpist), Materassi (violinist), Crepax and Janigro (cellists), and Tassinari (flutist).

MARY TIBALDI CHIESA

Morse Photo

RALPH LEOPOLD,

pianist, is spending his vacation in the Catskill Mountains and at Lake Sunapee, N. H. He then goes to Cleveland, O., for a visit with his sister, Mrs. Newton D. Baker.

Moses Resigns as Manager of New Friends

Richard Moses, manager of the New Friends of Music, Inc., of New York, since the inception of the organization, has resigned. His resignation was announced by I. A. Hirschmann, president and founder.

Detroit Civic Series Planned for Summer

Symphony Orchestra Again Gives Belle Isle Free Events

DETROIT.—The Detroit Federal Symphony, Valter Poole, director, gave an impressive concert in the Institute of Arts Auditorium, with Stanley Lock as piano soloist in the first piano concerto of Brahms. The program opened with the overture to Fidelio by Beethoven. Then followed a splendid performance of the Haydn Symphony in G major, No. 13. The orchestra showed marked improvement in this work which was given with finish and expression.

This concert marked the close of the present series, and the results must be satisfying as much progress has been made. Later the Federal Symphony began its summer series with a concert at the Grosse Pointe High School. Mr. Poole conducted, and the soloist was Mr. Bistritsky in a Bruch violin concerto. Also featured was Bach Goes to Town by Alec Templeton.

The Detroit Symphony began its eleventh season of free concerts at the Belle Isle Shell on June 29. Victor Kolar is conducting the entire season, continuing through July 19. The concerts are played each night with the exception of Monday. Each Wednesday and Friday a complete symphony will be performed. An all-Wagner program has been scheduled for July 12.

Morris and Sylvia Hochberg gave a recital of sonatas for violin and piano at the Netzorg School of Piano on June 13. The program opened with a sonata by Corelli, followed by another by Bernard Heiden, written in 1936. The closing number was the Sonata (op. 80) by Arthur Farwell. These two artists perform with skill and sympathetic understanding. The audience was most enthusiastic.

The Ganapol School of Musical Art on June 6 presented piano pupils of Mrs. Ganapol, assisted by pupils of Bernard Sturm, in recital at the MacGregor Autorium. Among those appearing were Margaret Kenyon, Helen Briggs, Frances Couillard, Grace Waffe, Janet Gallup, Phyllis Kessler, Susan Dannreuther, Mary Dahlstrom, pianists, and Lillian Fure, violin, and Eugenia Staszewski, viola.

Commencement exercises of the Foundation Music School were held on June 9. At that time in addition to the large numbers receiving degrees, honorary doctorates were conferred on Wager Swayne, pianist and teacher of Paris, and Frank LaForge, pianist-composer of New York City. The school announces a series of young people's concerts.

The Detroit Institute of Musical Art is presenting recitals by the piano students of Rebecca Fineberg, violin and piano students of William G. and Martha King, piano students of Margaret Mannebach and Minor White. Charles Turner, violin student of William King, has been accepted as a scholarship pupil at the Curtis Institute of Music.

The Institute also presented Henry Kolbe, pianist, Margery Aber, violinist, and Ardyth Walker, cellist, in a program including a Grieg sonata, a trio by Chausson, and the Rachmaninoff sonata for cello and piano.

M. M.

New Zealand to Mark Contennial With Music

Special Committee Appointed to Arrange Broad Program

WELLINGTON, N. Z.—Toward the end of this year, New Zealand will celebrate the centenary of her existence as a British settlement. All kinds of brilliant functions are planned in honor of this event, including a Centennial Exhibition at Wellington. Naturally, music will play a distinguished part in the festivities. A National Centennial Music Committee has been appointed to advise the Government on arrangements.

The Minister of International Affairs in a recent announcement stated that the program would be national in scope and under the control of the National Broadcasting Service and the provincial centennial councils. The program is to include choirs, orchestras, dramatic societies, composers and individual artists, with competitions and tours of competing groups. He also said that "the services of overseas artists would be available, and arrangements were now being made for their engagement."

After a summer during which all concert activity has been at a standstill, New Zealand has just reawakened to normal musical existence. First in the field has been Paul Schramm, Viennese pianist, now temporarily domiciled in this country. A pupil of Leschetizky, Schramm also studied for a brief period with Frederic Lamond. In his three recitals given recently in Wellington, he stirred his hearers to enthusiasm especially in Beethoven's Waldstein Sonata and Brahms' F minor sonata.

L. D. AUSTIN

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60th Year

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List of other correspondents will be found on page 26.

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NEW YORK JULY 1, 1939 No. 2990

A Roman historian points out that the Scottish bagpipe was not an Italian invention and can be traced to the Greeks. However, a historian of that land shows that the instrument was doubtless Egyptian in origin.

Will no nation assume this responsibility?

—o—

A music-lover who lives in a leading city pleads: "Won't you please try to help us? We pay the conductor of our symphony orchestra an enormous salary and some of us just adore him. But he will not learn to speak English; he doesn't seem to want to bother to know our ways. Really, it's a very difficult situation. Please advise us, dear Musical Courier."

—o—

Gladly, dear lady. Write your hero a note in his native tongue. Just say:

"Never mind learning our language or our ways. In our democratic country we think that a conductor should also be something of a cultural leader who will become a potent and sympathetic influence in the community. We cannot continue to pay out these tens of thousands of American dollars each symphony season simply for a podium ornament.

"We are handing you your final check with considerable reluctance. Scat! (signed) The Committee. P.S. *Why* did we ever hire you?"

—o—

A Drive Against the Arts

When a few Congressmen, muttering vague remarks anent "silly and useless spending" succeed in organizing congressional sentiment to the extent of rushing through the House a bill that would doom the Federal Theatre Project, it is time to ask if music shares the same lack of recognition in Congress.

However, opposition has been marshalled to such an attitude toward a sister art. The American Guild of Musical Artists, Inc., at a recent board meeting indorsed the Federal Arts Projects and urged their continuance in a telegram sent to Edward T. Taylor, chairman of the subcommittee on WPA Administration in the Senate Appropriations Committee.

"The discontinuance of the Federal Arts Projects would not only work a great hardship on a large number of deserving and competent artists, but it would also deprive the public of this country of a source of cultural entertainment," the message read in part. An impressive array of signers included some fifty leading members of the musical profession. Another protest came from the Federation of Arts Unions, representing fourteen labor organizations.

When the hearings on the measure opened on June 20 before the Senate Appropriations Committee, a delegation of prominent stage personalities journeyed to Washington to lay their protests before the lawmakers and to urge the continuance of the Theatre Project. Mayor F. H. LaGuardia of New York City, made an informal visit to the committee room to deplore the measure, which, he said, "puts us right back to leaf-raking."

Evidently, the widespread outcry against a measure that would seriously hamper all artistic activity under the WPA was gathering force. For on the same day Senator Wagner introduced on the Senate floor a bill amended by himself and Senators Downey and Pepper providing that up to three per cent of funds be available for projects financed solely by the WPA. This provision, it was stated, would make possible the continuance of the theatre and other arts projects, where local authorities approve.

The attack on the WPA appropriations marks another of the recurring efforts to achieve so-called "saving" in appropriations at the expense of activities which have proved concrete.

It would be unfair and productive of much hardship to single out for doom the theatre project, which has done some very fine things—even contributing new spirit to the professional theatre in New York. This medium also called upon the talents of musicians for incidental scores.

But the worst danger consists in the fact that the opening wedge would have been driven for elimination of the other departments, such as music, the writers', artists' and the dance projects.

It therefore behooves musicians in all parts of the country to protest with energy, and in numbers, to the members of Congress from their districts against passage of any bill restricting the Federal Arts Projects.

Only by making their voices felt can they secure a continuation of the fine work done in the last five or more years by the musicians and other artists in many fields throughout the country.

—o—

Radio and the Censor's Taboo

One of the virtues of this nation is the absence of official censorship. Musical expression is regulated by no official censor. Whether left-wing or right-wing members of composers' cliques disagree is no affair of any Mr. Grundy enthroned in the highest governmental seats.

If a composer, for instance, wants to write in terms of tone-clusters, hyperprisms or wordless vocalises, tonalize symphonically the sentiments of revolutionary groups, or protest in song the amounts of money spent by America's leading families,—all that, too, is subject to no official ukase. Above all, the freedom of the press, speech and the radio have been cornerstones of our national system.

This is the "American way," and certainly needs to be jealously guarded.

Lately, however, the Federal Communications Commission has issued a ruling that "a licensee of an international broadcast station shall render only an international broadcast service which will reflect the culture of this country and . . . promote goodwill, understanding and cooperation."

Under such a ruling a musical program could be censored if an official happened to object to a composition or a performer as not suitable for promoting good-will with a nation overseas.

The National Association of Broadcasters has requested suspension of the regulation pending a hearing on it. Obviously, such a sweeping rule would provide a precedent for the same sort of artistic control in domestic programs.

Cartoon by Edgar Allen, Jr.

Prodigy's Anxious Mamma: "Why don't they turn on the amber lights? That white spot makes him look at least seven years old!"

In the United States there is, of course, the variety of control provided by the station or chain itself, which can veto a program which it considers injurious to public morals or welfare.

But the consequences inherent in a ruling which demands that international broadcasts "reflect culture"—whose culture, by the way?—and "promote good-will, understanding and cooperation" are of the gravest.

Assuredly, before its acceptance, hearings should be held on this new measure, as the broadcasters ask. And when they are held champions of untrammeled expression and freedom of the arts should be on hand to point out its dangers to the omnipotent commission.

—o—

"Increased Interest in Music"

Princeton University's board of trustees has approved the granting of Master of Music degrees, it was announced recently. This marks another advance in the institution's understanding policy toward music.

The board states it "recognizes the increased interest in music that has led to the creation of graduate courses in the subject." At the same time the first two students to graduate from Princeton as majors in music received their diplomas at the 192nd commencement exercises.

There was a time when college students were taught what was best in literature, but for the most part their musical work was restricted to appreciation. One outcome of this scholastic apathy was a campus devotion to transient vagaries in music; the students, like other groups, must find some outlet.

This condition is vanishing from the larger colleges and universities. When music is solidly intrenched in the working curriculum, like philosophy, economics, literature, languages and the sciences, there will be a subtle change in the attitude of the faculty and student body, even where they are not themselves versed in musical lore.

And the musical courses and promotion of concerts for undergraduates are laying an all-important foundation for actual participation in music-making.

VARIATIONS

By Leonard Liebling

"Perhaps the Greeks have a more favorable word for it—maybe not!" says Paul Whiteman, "but the name 'swing' should be removed from hot music if it is ever to receive the attention of serious critics. A more suitable identifying synonym, whether it be Greek, Latin or Anglo-Saxon, would prove a national benefaction."

"If Bach's music had had the misfortune of being called 'gut-bucket'," continues Paul, "it would have taken a hundred years longer to filter through disdainful ears of critics. And, if modern painters had called their work 'splotch' instead of surrealism, how many art museums would be hanging their paintings today?"

"Swing," according to Whiteman, "is a fine word to describe the dancer's reaction to what he hears. But it does not describe the music itself. Therefore, why should we attach this undesirable stigma to it? In the future, our music will become as important above the shoulders as below the knees.

"For instance," asks the genial maestro, "what can we call Raymond Scott's music? It isn't swing and it isn't symphonic jazz. And then a lot of our most beautiful improvisations are so subdued that to call them 'swing' is to cheapen them. To musicians these quiet improvisations are the soul of swing—that part of swing which will outlive the present fad for blatant brass and pounding drums. And until somebody comes along and gives it a better name, nobody will take this delightful music seriously."

Maestro Whiteman is open for suggestions and urges all those interested to write him, care of Columbia Broadcasting System.

Paul gives swing some more thought in an article he wrote for the June issue of The Rotarian. He says that it is not a new thing in popular music, for he heard it first many years ago at Barbary Coast resorts in San Francisco when he was playing viola in the local symphony orchestra. The Whiteman idea always has been that out of America's dance music, with its striking rhythms, novel colorings, and improved harmonies, will come America's art music of the future. He spent much time and money, and is still doing so, to prove his point, that "the tunes which make young and old America dance, really are the backbone of a vigorous and distinct musical form."

The essay winds up with a deeply felt tribute to the late George Gershwin: "To me he was one of the major milestones in the history of jazz. In fact, his Rhapsody in Blue, in my estimation, is the only worth-while thing that came out of the jazz era. It is composed of timeless stuff and will never be dated. I'll play it to the end of my days.

"Call him the American Offenbach, the Beethoven of jazz—George's songs with their bounding verve, wit, and charm had an instantaneous appeal. His were that magic flow of melody and gift of imparting to tunes unexpected twists that piqued interest. Masterfully he blended the deep-down human emotions with the gayer and lighter side of life. Into his music George wove the vibrant tempo of Broadway, the sophisticated suavity of Park Avenue, the blatant blares of Harlem, and the idyllic strains of more picturesque days."

We musical persons, brought up on the compositions of the Bach-Stravinsky line of succession, often must reflect on such theories as Whiteman puts forth. I, for one, constantly ask myself whether nearly all my American compatriots can be wrong, or whether they just know what they like. Rachmaninoff once said to me, "This popular music of your country—it has something. Whatever it is, I must confess that I like it immensely."

✦ ✦ ✦

Ludwig Roselius, German composer, has written an opera called Godiva. It is J. P. F.'s wonderment "What the orchestral garb—if any—is like?

Grena Bennett, music editor of the Evening Journal and American (New York) received the attached letter not long ago. (Signature deleted —L. L.):

South Ozone Park, L. I., June 8, 1939.

Dear Miss.

I write to you beings yours is opera column, Can you please tell Me where to find a real voice Teacher, I have a Son, 20 soon, fine voice, at 9 I had him on Radio, I looked for good teacher, but where do I find them? in office buildings My Son thinks they are not the kind, he has Carusos Rickets, plays them, and sings them, he believes that he has the voice for opera he can sing so loud strong and High . he met a barber who told him he has the best Radio voice he ever herd, this Man was a singer in his days. offered to train him.he goes to the opera often. he loves it.

If you will please direct Me, to find what he charges—My Son not working. I am as anxious as he to place him with good teacher. Where he can get somewhere he is also two timid to go forward.although he knows he can do as good as any one he hears singing on Radio, of course he needs training, his grandfather Spanish. Edwin his name. Edwin Helps his Brother, on his truck. doing trucking around 50 Water St NY City all day, work is poor.his father passed away in January, from *dog*

Bites at
Place of
Business,

Where he delivered goods, so that is trouble. Bit in August. Hospital till he died. Bord of Health examined a Dog, had 2 Dogs, did nothing about it , all born Americans

✦ ✦ ✦

Cincinnati
HIGH LIGHTS
In 1873 the first May Festival was held. The second was held in 1875, and then the Festival was postponed to the even year of 1878, awaiting the completion of Music Hall. From that time the Festival recurred every two years till 1892, when it was postponed to 1893 in order to celebrate its golden jubilee.
This firm saw its golden jubilee as far back as 1896. Now, as then, it is still under the direction of the family that established it.
EST. 1840
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Bradford J. Sullivan director
Funeral Home, McMillan & Bell Place
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Cincinnati
HIGH LIGHTS
In 1872 the Philharmonic Orchestra was formed, with Theodore Thomas as founder and first conductor. From the Philharmonic Orchestra later developed the Cincinnati Symphony Orchestra.
Long years of tradition mean a great deal to musical organizations, and they mean a great deal also to business organizations. That is why we take pride in the fact that this firm is now in its 93rd year under the direction of the same family.
EST. 1840
J.J. Sullivan & Co.
Bradford J. Sullivan director
Funeral Home, McMillan & Bell Place
Phone WOodburn 0133

MUSICAL MORTICIANS

These unusual advertisements appeared recently in the Cincinnati newspapers. It is pleasant to know that the Sullivan family's long mortuary experiences are relieved through the cheer of good music.

✦ ✦ ✦

F. B. calls attention: "Did you see Mr. Compton Packenham's review of phonograph records in a recent New York Times? He discusses Liszt's E flat piano concerto and says, 'It is another example of how much he could, or thought he could, do with little material.' There seems to be a contradiction there, and also something of the presumptuous and patronizing condescension with which some modern critics treat Liszt's music. As for the concerto in question, the world long ago assessed it as a fine and lovely work, and believes that the material is not 'little,' and that Liszt not only thought he could do much with it, but actually did, in the way of all possible development and brilliancy."

✦ ✦ ✦

More memorabilia from a critic. Frederick Yeiser writes in the Cincinnati Enquirer: "After his performance of Dohnanyi's Variations on a Nursery Song with the Cincinnati Orchestra recently, pianist Arthur Loesser received a big ovation. Each time he returned to the center of the stage to acknowledge the applause he did what the soloist usually does—bowed to the audience, shook hands with the conductor and the concertmaster, saluted the orchestra, bowed to his audience again, and so on.

Finally, on the return from his fifth or sixth trip out, he said in a loud aside to the gentlemen of the first violin section, so the story goes, 'Hell, it wasn't as good as all that'."

✦ ✦ ✦

The Frederick Chopin Institute in Warsaw is publishing the complete works of Chopin, based on his manuscripts and first editions. Paderewski exercises editorial supervision over the project, with the cooperation of Prof. Jozef Turczynski and Dr. Ludwik Bronarski. The artistic part of the monumental publication has been entrusted to Prof. Mieczyslaw Kotarbinski of the Warsaw Academy of Arts.

It is purposed to accompany the music with critical commentation in four languages, Polish, French, English and German. The Editors' Committee asks all institutions and individuals in possession of Chopin early editions, manuscripts, letters and other ana, to communicate with Instytut Fryderyka Chopina, P.K.O. 28,830, Boduena 4, Warsaw, Poland.

✦ ✦ ✦

Not long ago this department quoted Amy Greif's versified story of the libretto of Thais (published originally in the Baltimore Sun) and promised to reproduce also the same author's rhymed persiflage on the libretto of Die Walküre. Several requests have come in for that skit, and so here it is, with thanks to Mrs. Greif and The Sun:

DIE WALKÜRE

Mrs. Sieglinde Hunding has a habit of refunding all the cash her hubby gives her; as a housewife, she's unique.
Round a tree their house is built, and from it sticks a sword and hilt, and *sometimes* Sieglinde thinks her life is bare, and bleak.
Enter now a handsome stranger, but she feels he'll be in danger if Herr Hunding on returning from the chase should find him there.
But though Hunding no word utters (just a few unpleasant mutters) Sieglinde and the stranger yearn to practice "laissez faire."
Sieglinde, now conspiring, dopes her spouse (he's *very* tiring), joins her Siegmund (that's the stranger) and they sing of love and spring.
Hardly has he even kissed her than they find that she's his sister (fie! for shame) for, nothing daunted, they are swiftly on the wing!
Far they fly o'er field and mountain, days and weeks and months not countin'; horror reigns among the gods at love that's so . . . illegal.
And Brunhilda, fair Valkyrie, perched upon her mountain eyrie, gets a call from Papa Wotan, dignified and very regal.
Wotan and his frau, named Fricka, disagree; they each would pick a champion in coming battle . . . he's for Siegmund, though to please her.
He has promised Hunding's winning, and the guilty pair (for sinning) with their lives shall pay the forfeit, for fair Sieglinde's seizure!
Now with many a tender ditty (rousing fair Brunhilda's pity) sing farewell the couple; angry Hunding calls to battle.
But the maidenly Valkyrie, with a war whoop, loud, and cheery, snatches up poor Sieglinde . . . rides away, with din and rattle!
Shielded by her sisters fair, too (Sieglinde'll have an heir, too) cowers Brunhilda, scared to death, now, by the weight of Wotan's wrath.
"Punish you I've simply *got* to, I will make it plenty hot, too!" says this irate parent, puffing, as he leads her up the path.
"Sleep," he says, and helps her settle, covers her with suit of metal, strikes the rocks surrounding her, with efficacious spear.
Fire springs up; she sleeps quite snugly; Wotan exits (rather smugly); and we gather the impression that she'll doze for many a year!

AMY GREIF.

✦ ✦ ✦

Why isn't some symphonic conductor honest enough, when he world-premieres a new American composition, to say on his program: "First performance anywhere—and last by this orchestra"?

Lily Pons and André Kostelanetz celebrated their first wedding anniversary ("paper wedding") on June 2 with a grand home party of sixty-five guests, at Silvermine, Norwalk, Conn., all of them having been present at the original wedding. Decorations were in paper, including the three-tiered wedding-cake (cut with silver scissors), the white paper bells hung on tree-branches, white daisies and bachelor-buttons, and white paper lilies. As twilight came, the candles in white paper lanterns were lighted. The huge stone fireplace was decorated with white paper peonies. Guests included Geraldine Farrar (matron of honor last year), Gladys Swarthout and Frank Chapman, Grace Moore and her husband, Valentin Parera, Mr. and Mrs. Boris Kostelanetz and others.

* * *

At Rocky Point, L. I., where all the trans-Atlantic phone and radio messages are dispatched from, stands a bungalow which bears the legend, Taylor Shop. It is not a gentleman's clothing emporium despite its name.

Glenn Darwin, NBC baritone, who owns it, has designated it thus in honor of his teacher, Bernard Taylor.

* * *

Some say that radio has influenced us to such an extent that many business men today have installed a red light system to notify their secretaries when they are ready to "go on the air"—it used to be called "dictate."

But the story they tell of Lucille Manners' little niece shows another side. The diminutive star of NBC's Cities Service program gave the young miss a radio recently and a new addict was born. In fact, the neighbors wondered whether the set wouldn't burn out, it was used so frequently.

One night Lucille dropped in as her niece was going to bed and had to listen while prayers were being said. All went well until the conclusion, when Lucille was startled to hear the young lady add: "At this time tomorrow night there will be another prayer said."

* * *

The following admonitory missive reached us one morning just after we had dispatched a large plate of ham and eggs leaving us in a state too weak for adequate rejoinder, but here goes:

June 29, 1939.

Simon, Simon! . . .

I've crawled under tables and hid behind curtains and peeped thru keyholes with you and believed all you said you saw and have been variously amused thereby. But, MAN . . . when you start calling a pussycat a *canine*, well I just can't take it, that's all.

Maybe the guy setting your stuff up misquoted your copy or perhaps the proofreader slipped (Our composing room head asked me one time when I ventured to correct uncorrected proof, "What the ——— do you think we've got proofreaders for?" . . . and I oft times wonder) but there it is in plain English. And I won't be the only one whereby you can prove your stuff is read.

But cats are funny at that. I had a yellow one which always parked for naps on the piano and seemed to like all sounds musical, vocal or instrumental. Another, and I can't blame him, shrieked in misery and used to jump and put his paw on my mouth when I vocalized. Had to banish him during practice hours and even then he would howl around outside to get in and stop such unseemly sounds.

More power to your "snooping."

Admiringly,
THOLA TABOR SCHENCK,
Music editor, Syracuse, N. Y.,
Journal-American.

Thanks, Thola. Our proofreader's Latin is a bit shaky, so you can't blame him for confusing *canis* and *catus*. It might have been worse. He might have called it a can(t) us firmus.

Fraternally,
SIMON.

Harriet Cohen Plays in Palestine

Harriet Cohen, English pianist, while *en route* for Palestine where she was planning to take a brief holiday after a strenuous season in London and the United States, received a radiogram from Malcolm Sargent, conducting the Palestine Symphony Orchestra, asking her to be soloist with the organization, replacing Emmanuel Feuermann, cellist. Miss Cohen played four concerts besides making broadcasts in Jerusalem and Cairo. In addition to her concert tour, she travelled widely in Palestine, during which time she was guarded by an armored car and bodyguard placed at her disposal by the government. I. S.

"For Pete's sake, maestro, bawl me out, but don't keep looking at me like that!"

Cartoon by Edgar Allen, Jr.

CALENDAR OF APPROACHING EVENTS

April 30-October 31—New York World's Fair, New York
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 4-7: Canadian Federation of Music Teachers Associations' Convention, Saskatoon, Sask.
July 17-23: Bach Festival, Carmel, Calif.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, June 1 to July 15
Dresden: Opera, Symphony Festival, May 27-September 2
Zurich: Municipal Theatre, June gala performances, June 3-25
Geneva: First International Music Competition Festival, July 3-8
Bad Ems: German Haydn Festival, July 6-9
Haslemere: Dolmetsch Festival of Old Music, July 17-29
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champéry: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Munich Honors 70th Birthday of Pfitzner

Composer's Works Are Done—Fischer Plays Furtwängler

MUNICH.—Hans Pfitzner's seventieth birthday was the occasion of many concerts throughout Germany honoring this composer. At Munich, Kabasta presented Von Deutscher Seele, with soloists Elisabeth Hoengen, Gunthild Weber, Julius Patzak, and Ludwig Weber. An Akademie Konzert (under Clemens Krauss) devoted a large part of its program to Pfitzner, especially drawing attention to some lovely songs with orchestral accompaniment, effectively sung by Felicie Hüni-Mihacsek, soprano of the Opera. Ist der Himmel darum im Lenz so blau? was one of the rarest offerings.

Haas Also Honored

Sharing honors with Pfitzner was Joseph Haas, another Munich composer and pupil of Max Reger. Haas' major work, the Saint Elizabeth oratorio, was presented by Ludwig Berberich with its usual success.

An important event was Edwin Fischer's interpretation of Furtwängler's piano concerto, accompanied by the Berlin Philharmonic and the composer. A powerful, lengthy work, it was ideally read by Fischer and received thunderous ovations.

Backhaus with Orchestra

The Munich Philharmonic, under Kabasta, featured Wilhelm Backhaus in Brahms' D minor piano concerto and Reger's Hiller Variations. Among the soloists at the Volksinfoniekonzerte, Edith von Voigtländer played Bruch's G minor violin concerto in virile style, and Angelica Morales displayed brilliant attainments in Liszt's A major piano concerto.

A memorable chamber music seance was provided by the Breronel String Quartet, whose pure artistry and elegant ensemble in works by Smetana, Pizzetti, and Dittersdorf made a deep impression.

Outstanding piano recitals were by Bruno Maischer (Bach, Schubert, Mozart) and Friedrich Quest, the latter displaying vital and communicative personality in a Handel suite, Schumann's Fantasy, and Beethoven's Appassionata sonata. Other keyboard artists were Emily Boettcher, Frieda Stahl, Rudolf Fischer, Duscha von Hakrid, and Annie Schallerer. IRMA VON HUPPMANN

Zurich Invites Strauss to Conduct Salomé on Birthday Visit

ZURICH.—In honor of Strauss' seventy-fifth birthday, the Zurich State Theatre invited the composer to conduct a performance of Salomé, which the eminent master kindly accepted. Under Strauss' direction, the work took on added interest, and at the close of the performance long applause, flowers, and ovations were given the venerable composer. The cast was composed of Maria Nuri, one of the best of Salomés, Ines Seidler (Herodias), Marko Rothmüller (Jokanaan), Simons Bermanis (Narraboth) and Laszlo Szemere (Herod).

Another event in honor of Strauss was the performance of Der Rosenkavalier, under Robert Denzler, head of the conductorial staff of the State Theatre. The work was given with the greatest care, and admirably sung by Martha Rhos (Princess) and Albert Emerich (Baron Ochs). Conductor and cast were recalled many times at the end of the opera. JOSEF KIRSCH

Phi Beta Fraternity Activities

In conjunction with the Western Music Educators convention, Phi Beta fraternity promoted a dinner in the Tower Room of Villa Riviera in Long Beach, Calif. Arrangements were made by Mrs. Victor Del Coma, member of the national advisory board, assisted by alumnae chapters, Lambda of University of Southern California and Mu of University of Los Angeles. Dr. Henry Purmort Eames, from Scripps College, was the speaker. Mr. and Mrs. Fritz Leiber, Shakespearean actors, presented scenes from Taming of the Shrew. A fraternity "sing" and chapter roll concluded the program.

Charlotte Del Coma, formerly of Chicago, is teaching and doing two-piano ensemble work in Long Beach, Calif.

Gamma chapter of Phi Beta, national professional fraternity of music and speech, held a musicale recently at Gamma chapter's headquarters at the American Conservatory of Music, Chicago. The program arranged by June Trede, program chairman, was presented by Mary Lou Rennen and Jean Sorrell, sopranos; Peggy Streaver, cellist; Emma Marzulos and Dorothy Highes, pianists, and Frances Karaganas, dramatist.

Cronk to Conduct Carolina Chorus

Theos Cronk, assistant manager of the Westminster Choir College of Princeton, N. J., will direct the Lost Colony Chorus in the third summer season of Paul Green's historical drama The Lost Colony at Manteo, N. C., from July 1 to September 4.

Texas Teachers Plan State Advisory Board

All Musical Groups to Be Represented—Annual Meeting Well Attended—Drive Succeeds

FORT WORTH TEX.—At the twenty-sixth convention of the Texas Music Teachers' Association, held June 12 to 14 in Mineral Wells, a plan was adopted for the creation of an advisory board, consisting of two members from each of the leading musical organizations of the State, under the chairmanship of Dr. L. A. Woods, State Superintendent of Public Instruction. The organizations represented were, besides the T.M.T.A., the Texas Federation of Music Clubs, the Texas Federation of Women's Clubs, the Music Section of the Texas State Teachers' Association, the Texas Association of Music Schools and the State Department of Education. The purpose of the new body is to endeavor to eliminate overlapping of effort, the standardization of college courses and entrance recognition requirements, and the reconcilement of unnecessarily conflicting interests.

Officers Elected

Next year's convention will be held in El Paso. Officers elected were: president, Carl Wiesemann, Texas State College for Women, Denton; vice-presidents, Clyde J. Garrett, North Texas Agricultural College, Arlington; E. Clyde Whitlock, Fort Worth Conservatory of Music, and Robert Hopkins, Baylor University, Waco; secretary-treasurer, Mrs. Roger C. Neely, Fort Worth, and directors, Stella Owsley, Texas State College for Women; Dr. Lota Spell, Texas School of Fine Arts, Austin; Mary Dunn, Lubbock; Dr. Paul Van Katwijk, Southern Methodist University, Dallas; Mary Morgan, El Paso, and J. Campbell Wray, Texas School of Fine Arts.

Papers and discussions were provided by Miss Morgan, Dr. Erich Sorantin, San Antonio; E. Clyde Whitlock, Henry E. Meyer, Southwestern University, Georgetown; Sam S. Losh, Fort Worth; Dr. Van Katwijk, Dr. Wilfred C. Bain, North Texas State Teachers' College, Denton, and Grady Harlan, Southwest Texas State Teachers' College, San Marcos.

Among the subjects which aroused the greatest interest were: The WPA in Music, by Meyer, and The Problems of the Private Teacher, by Losh.

Musical Programs

Musical programs arranged by Wilma Shaffer and Mrs. Charles J. Williams, Waco, and presided over by Marie Waltman, Corsicana; Tippora English, Mineral Wells, and Harold Hart Todd, Southern Methodist University, presented Mrs. Edna A. Andrews, El Paso; Charles Kiker, Arthur Davis and Ivy Eddleman, Wichita Falls; Charles Fike, Lubbock; the Mineral Wells Music Club; the vested choir of the First Presbyterian Church of Mineral Wells, directed by Dr. Charles Williams; the Baker Hotel Trio, consisting of Frank Bird, Servando Flores and Richard Guttmann; Oscar J. Fox and Betty Longacre Wilson, San Antonio; Pro Arte String Quartet of Fort Worth, consisting of Marius Thor, George Orum, E. Clyde Whitlock and Samuel Ziegler, with Katherine Kilander, pianist; Dr. Paul Van Katwijk, Dallas; John Murray Kendrick, Texas State College for Women; Margaret Merrifield, College of Marshall; Angelina Aderhold, Waco, and Clyde J. Garrett and Dorothy Garrett, Arlington.

Forums were conducted by Horace Clark, Houston, for piano; Albert T. Luper, University of Texas, Austin, for violin, and Ivan Dneproff, Hockaday Institute, Dallas, for development of voice.

Fort Worth Civic Association Drive

The membership campaign of the Fort Worth Civic Music Association closed with the enrollment of over 2,000 members, making this the second largest association in the Southwest. Artists engaged for next season are Lily Pons, Artur Rubinstein, John Charles Thomas and the Kolisch Quartet.

Closing concerts were given by the Euterpean Club and Music Study Club, in a joint musical tea, under the direction of Arthur Faguy-Cote, the Harmony Club, directed by John Brigham, and the Cantorians, led by Mrs. Roger C. Neely.

The Men's Glee Club of Texas Christian University, directed by William J. Marsh, was heard in a home-town concert, following the annual Spring tour of the organization, and preceding its trip to the New York World's Fair, where it was heard on the official program on June 20, and in St. Patrick's Cathedral on June 18.

The Texas Wesleyan College Orchestra, directed by Marius Thor, and the Choral Club, led by Ellen Jane Lindsay, were heard in concert. Osborne Sterley, tenor; Bobby Hornburg, soprano; Andrea Groves, violinist, and Dorothy Hagard, pianist, appeared with orchestra as graduate soloists.

The Fort Worth Conservatory of Music, Jeannette Tillett, president, in its commencement recital presented diplomas to Elizabeth Sanders, Gene Roberts and Virginia Clark, pianists, the first two playing concertos with orchestra directed by E. Clyde Whitlock. Jack Cummings, violinist, and Billie Louise Martin, pianist, also appeared with the orchestra.

E. C. W.

NEW CLARINET FAMILY
on view in French Pavilion at New York World's Fair 1939.

Birmingham Club Names Artists for Next Year

Officers Elected—Creation Sung—Young Musicians Meet

BIRMINGHAM, ALA.—Artists engaged by the Birmingham Music Club for its course next season are Donald Dickson, baritone; Marjorie Lawrence, Metropolitan Opera soprano; Robert Virovai, violinist; the Monte Carlo Ballet; Walter Gieseking, pianist; and the Philadelphia Orchestra, Eugene Ormandy, conductor.

Officers of the Birmingham Music Club for the 1939-40 season are: president, Mrs. Laura Jackson Davids; first vice-president, Mrs. E. T. Bozenhard; second vice-president, Glen Nichols; third vice-president, Mrs. George Morrow; recording secretary, Mrs. Katherine Kilgore; corresponding secretary, Clara Hayden; treasurer, H. H. K. Jefferson; historian, Mrs. James Bowron; director of young artists and student musicians, Minnie McNeill Carr; chairman of Junior division, Ivy Pearl Ray.

Haydn's oratorio, The Creation, was ably presented by the Handel Choral Society, Harrell Biard, director, with Sam Gagliano, Italian pianist, as accompanist. The ensemble work of the chorus was excellent, and soloists included Josephine Sharbel, soprano; Ruth Petersen, Catherine Colgan, contraltos; Edward Turbeville, tenor; Joe Ambrose, Harry Harless, Chester Moates and Frank Wilson.

Commencement exercises for the Birmingham Conservatory of Music, Dr. Dorsey Whittington, director, were held in Munger Hall of Birmingham-Southern College. Students performing showed a high degree of virtuosity, reflecting credit upon the institution. Those awarded Master of Music degrees were: Mary Blair Bartlett, Barbara Dorough, Roy McAllister, Louise Rogers and Hugh Thomas, piano. Receiving Bachelor of Music degrees were: Stephen Dill, violin; Martha Racelia Dyar, piano pedagogy; Mattie Cecile Everitt, Cecil Simmons, Cynthia Kelly Meade and Louise Franklin, piano; Gerhard Tostrud, public school music. Teachers' diplomas and certificates were awarded to twelve.

The Young Musicians of the Alabama Federation of Music Clubs held their annual convention in Fairfield, with many state delegates present. A varied program of modern and classical music was presented, and discussions of subjects relative to Junior work were enlightening. Junior officers of the Federation are: president, Harry Thompson, Birmingham; vice-president, Sara Phillips, Fairfield; secretary, Marion Schimmell, Decatur. On the honorary board are Bill Wertz, Tuscaloosa; Earline Pollard, Montgomery; Frances Henderson, Camp Hill; Eleanor Davis, Bessemer; Mary Kenneth Duncan, Florence; and Mark Reid, Greenville.

A. G.

MacDonald and Moore in Portland, Ore.

PORTLAND, ORE.—Personal appearances—just eight days apart—were made here by Jeanette MacDonald and Grace Moore. It was a once-in-a-lifetime opportunity to compare the much-vaunted merits of these two most personable and lovely young women.

Miss Moore sang in the Paramount Theatre, and Miss MacDonald in the Public Auditorium, under the sponsorship of the Ellison-White Bureau. It was not Miss Moore's first Portland appearance, so it was no surprise that she exhibited vocal powers on a par with her extraordinary and effective brand of showmanship. Miss MacDonald displayed a voice of genuine operatic timbre and amplitude, precisely as beautiful and as intelligently handled as the voice so familiar to movie-goers.

Another notable post-season concert was the Jewish refugee benefit given in the public auditorium, with Mischa Elman as the main attraction. It was Elman's first appearance here in several years and was well attended.

The Oregon State Federation of Music Clubs placed the familiar Where'er You Walk in its proper context by producing Handel's Semele in the Auditorium. The chorus of 200 voices was recruited from various member organizations of the Federation and the entire ensemble was ably directed by Albert E. Jones.

Noteworthy, too, were the concerts of Janet Graham, young American pianist, in the Multnomah Hotel ballroom, and of Sigurd Nilssen, Oregon-born basso, in the Neighbors of Woodcraft Auditorium.

D. L. P.

Composer on Platform

Ethel Glenn Hier Lectures on MacDowell and Debussy

Ethel Glenn Hier, composer, pianist and teacher, gave a lecture recital recently at the clubhouse of the MacDowell Club of Mountain Lakes, N. J., discussing

Photo by G. Maillard-Kesslere

ETHEL GLENN HIER

the MacDowell Colony at Peterborough, N. H., and the life and work of the American composer. Miss Hier also played a group of representative MacDowell compositions. The pianist gave her program on Debussy, MacDowell and the MacDowell Colony at Muskingum College, New Concord, O., and at Ohio Wesleyan University, the latter concert sponsored by the University Study Club of Delaware, Ohio. Several songs composed by Miss Hier at the Colony were sung by members of the artist department. The recitalist also played her A Day in the Peterborough Woods and Campane d'Asolo.

Miss Hier has given many similar programs this season for women's clubs, colleges and schools. Twenty members of her adult ensemble class took part in a recent program of piano ensemble music of the masters, symphony, opera and modern duos at Steinway Hall, New York. Her Study in Blue for two pianos was played. Among artists programming Hier compositions this season was Povla Frijsh, who sang Grandfather's Love at her Town Hall recital.

N. Y. World's Fair Decision to Cancel Higher Type of Music Rouses Protest

Protests, expressed in letters, continued to reach the offices of the Musical Courier during the last fortnight concerning the decision of the New York World's Fair management to cancel the remaining events of the musical series scheduled in the Hall of Music.

The management's decision, which was followed by the resignation of Olin Downes, chairman of the Music Committee, was reported in the issue of June 1. Other letters on the matter from leading musicians were printed in the last issue.

The following were some of the later communications received:

Ernest Carter Urges Lighter Music at Fair

Editor, Musical Courier:

Mr. Whalen evidently misjudged the taste and temper of a summer holiday crowd, but it is hard to see, from the business standpoint, how the New York World's Fair management can escape censure as the result of cutting off the tail of the carefully arranged musical season just behind its ears.

With Olin Downes as Director of Music, it was a foregone conclusion that the musical entertainment offered would be serious and of a high artistic order, but if the Fair should be reopened in 1940, it might be wise to cater somewhat more to the popular demand for good, light music in summer, some of it out of doors. For instance, there is Goldman's Band, which played an engagement at the San Francisco Fair, also the Paul Whiteman and Ferde Grofé orchestras.

Then, too, there might be a series of revivals of light opera successes by American composers, starting off with de Koven's Robin Hood and including the best of Victor Herbert, Rudolf Friml, Jerome Kern and others. With fine casts of popular stage and radio favorites, such a series would prove a strong drawing card.

ERNEST CARTER.

Millinocket, Me., June 15, 1939.

Blames Admission Charges

Editor, Musical Courier:

The seventy-five cent general admission charge to the Fair Grounds is unquestionably responsible for the lack of patronage at the concerts in the Music Hall.

During the regular season, it is possible for persons to attend the best concerts in Town Hall or Carnegie Hall for about $1, sometimes even for fifty cents, but when people wanted to hear the Philharmonic or Marian Anderson and any of the attractions at the Fair's Music Hall, they had to pay this seventy-five cents first for admission to the grounds. And where could one get a seat for the remaining quarter or even fifty cents that he was accustomed to pay?

Mr. Whalen, it seems to me, was more concerned with getting that first seventy-five cents and leaving his visitors with little change to spend on the numerous attractions, even music. I doubt very much that under his promised "more popular" (and he probably means cheaper) attractions, he will provide any twenty-five or fifty cent seats. Therefore, it seems questionable to me that this "more popular" plan will prove more attractive or more lucrative.

That the American people want the best music is manifested by the large audiences attending during the regular season, and that they are willing to pay "popular prices" if the first charge is not too steep, was shown when Fortune Gallo opened his Jones Beach operas and dance recitals. But when Mr. Gallo and the Shuberts attempted to offer the "more popular" program that Mr. Whalen evidently has in mind, these failed to attract and the project was abandoned.

Big names will draw, but the American pocketbook is still not overflowing with the necessary wherewithal.

Let Mr. Whalen drop the seventy-five cent admission charge where patrons have already purchased their tickets to the attraction in advance and he will not need nudity shows to attract patronage for his fair.

ALBRO GARDNER.

West Hampton, L. I., June 12, 1939.

Finds Lack of "Cultural Integrity"

Editor, Musical Courier:

While I can not entirely blame the New York Fair direction's decision to cut out costly and unprofitable musical programs—one concert alone is said to have lost $7,000—I do not think the attitude on Flushing Meadows has been one of deep cultural interest and consistent artistic integrity. (This apart from the many fine architectural and other decorative features of this modern wonderland.)

A European exposition is usually planned with great care, calling upon the Fine Arts Ministry of the government, which in turn assigns specialists for each department of the arts. An example is the remarkable exhibit of French literature and drama in that nation's building at the New York Fair—not, alas, with anything comparable that I could find on music. (Incidentally, while there is a statue of Whitman, where is American literature at this, our own, Fair?)

In our America, which does so many things on a big scale, there is no Fine Arts Department of the Government—no official hierarchy to pronounce on these things. It is true there was a Fair Committee on Music, but, as usual in the United States, it had no prestige against the power and influence of commerce. However little we may like to admit it, "business first" is the motivating force, with its sacred theme of free competition, behind everything here.

How could Brahms compete with General Motors?

FRANCES STUART.

New York, June 18, 1939.

[ED. NOTE.—*In only one way, we believe. That is by the motor magnates and other large commercial interests themselves sponsoring special concerts of the best music, as they have done notably on the radio. It is not too late yet for the more enterprising manufacturing firms to present programs of this sort to invited audiences at the New York World's Fair, thus solving the dilemma of a country in which the government does not subsidize music except through the WPA.*]

Lawrence Conservatory of Music Graduation

APPLETON, WIS.—The Lawrence Conservatory of Music on June 4 presented a recital for the Wisconsin Chapter of the American Guild of Organists. Members of the Guild from Milwaukee, Racine, Madison, Oconto and other Wisconsin cities were present. Donald Gerlach and David Schaub, organ pupils of LaVahn Maesch at the Conservatory, played numbers by Handel, Vierne, Simonds, Bingham, and Sowerby. The Lawrence College Choir, under Dean Carl J. Waterman, sang Woe unto Them from Randall Thompson's Peaceable Kingdom and compositions by Bach, Balakireff, Arkangelsky and Noble Cain.

The commencement concert of Lawrence Conservatory was presented June 8 at Memorial Chapel. Wagner's Rienzi Overture and a movement of Schumann's C major Symphony were played by the Lawrence Symphony Orchestra under Dr. Percy Fullinwider. Soloists were Mary Elizabeth Hopfensperger and Jane Heyer, students in piano of Gladys Ives Brainard; Elwin Wienandt, cellist, and Edwin Shannon, violinist, pupils of Dr. Fullinwider; David Schaub and Donald Gerlach, organists, students of LaVahn Maesch.

The artist series for 1939-40 will include Gladys Swarthout, mezzo-soprano, who will appear in October; Donald Dickson, baritone, in December; the Stradivarius String Quartet in January, and Artur Rubinstein, pianist, in April.

EFREM KURTZ,
conductor, heard on tour with the Monte Carlo Ballet Russe, will make his debut at the Lewisohn Stadium Concerts, beginning July 5.

Photo by Maurice Seymour

Brussels Likes Work by de Bourguignon

BRUSSELS.—A concert of works by Francis de Bourguignon was on outstanding success at the Conservatoire Royal. The seance comprised chamber music and songs expertly read by the Pro Nova Quartet, Jacqueline De Kesel and M. Rogatchevsky, vocalists, M. Goffart, flutist, and the composer as accompanist.

R. P.

Frankfort Opera Sings in Athens Ring Cycle

ATHENS.—The entire Frankfort (Germany) Opera troupe of singers, chorus, orchestra, machinists, as well as props, gave Wagner's Ring to sold-out houses in Athens' new theatre. Credit for the success of the venture goes largely to Franz Konwitschy, conductor, and singers Seibert (Siegfried), Mme. Schrader (Brunnhilde), Hermann (Wotan), Schwebbs (Hagen), Hermann and Hesse.

F. C.

Boucherit Pupils Heard at Paris Conservatoire

PARIS.—Jules Boucherit, teacher of violin at the Paris Conservatoire and the Section Musicale of the Université Mediterranean, Nice (special summer courses), presented a group of his pupils recently at the Paris Conservatoire. The program comprised works by Paganini, Mendelssohn, Wieniawski, Vieuxtemps, Arbos, Sarasate, Beethoven, etc., played by Mlles. Charpentier, Orcel, Blot, Gaudu, Brabant, Guignard, MM. Neumiler, Dejean, Parrenin, André, Leikovitz, Blum, Schermanski, and Cyroulnick. Annie d'Arco accompanied.

I. S.

Monteux and Klemperer To Be Guests in Mexico

Chavez Orchestral Season to Introduce Many Novelties

MEXICO CITY, D. F. — With Carlos Chavez conducting, the Symphony Orchestra of Mexico opened its season at the Palace of Fine Arts on June 30. During the twelve-week season, Otto Klemperer, conductor of the Los Angeles Philharmonic, and Pierre Monteux, director of the San Francisco Symphony, will be guest leaders. Both appear in August.

At the initial program Manuel M. Ponce's piano concerto was a feature of the list, with the composer as soloist. On August 25 Claudio Arrau, pianist, will be soloist in De Falla's Nights in the Gardens of Spain and on September 14 Joseph Szigeti, violinist, will play the Prokofieff concerto.

Scores to be heard for the first time here include Tschaikowsky's Romeo and Juliet; the Albeniz-Arbos Triana; the suite from Berg's Lulu; the Bach-Huizar toccata and fugue in C; Moncaye's Hueyapan; D'Indy's Symphony on a French Mountain Air; Debussy's suite from Le Martyre de Saint-Sebastien; the first and second symphonies of Vivaldi; Sibelius' second symphony; the Adame concertino for cello with the composer as soloist; Haydn's "Farewell" Symphony; the Moussorgsky-Ravel Pictures at an Exhibition; Schumann's third symphony; Hindemith's Nobilissima Visione; a Handel concerto grosso and Mr. Chavez' own concerto for four horns.

This will be the eleventh consecutive season for the orchestra, which was founded by Mr. Chavez.

Boris in Bordeaux

BORDEAUX.—Moussorgsky's Boris Godounoff brought the local opera season to a brilliant close. Under conductor Cluytens, the work was admirably sung by Kipnis, Grimard, Jean Calbet, P. Savignol, Isernay, Majoufre, Mmes. Vifguain, André Capon, Milonier, and Paule Alvar. At the close of the performance, the traditional flowers and gifts were given to the singers.

R. P.

RADIO HIGHLIGHTS

CBS Memorial for George Gershwin To Feature Late Composer's Works

Whiteman Will Conduct Special Program, with Deems Taylor As Commentator—Stadium Series Again Broadcast

Two close friends and former associates of the late George Gershwin will participate in the George Gershwin Memorial over CBS on the afternoon of July 9. A one-hour program will be presented by Paul Whiteman, conducting his own orchestra and members of the CBS Symphony. Deems Taylor is to be the commentator. Gershwin died July 11, 1937.

The soloists, all identified with Gershwin numbers, will include Jane Frohman, Roy Bargy and Rosa Linda, and the Rhapsody in Blue will be the featured number.

CBS, which again is broadcasting the Stadium Concerts of the New York Philharmonic, will not send out the special Gershwin program being presented there on the following night. The present schedule provides for Stadium broadcasts from July 5 until the end of the season on Wednesday nights from 9 to 10:30. Aaron Copland, native composer-pianist, is the commentator.

MBS Reports Gains

Continuing the "data" as disclosed in a previous column, this commentator now discloses that MBS, according to the figures for May, just released, shows an increase of 20.9 per cent in total billings, amounting to $194,201. For the first five months they totalled $1,396,049, an increase of 22.5 per cent over 1938.

Magic Key Series Ends

While Erich Leinsdorf continued his guest leadership of the NBC Symphony orchestra in four programs, starting on June 11 and concluding tomorrow, July 2, the Magic Key series was concluded on June 18 when Eugene Ormandy conducted the Philadelphia Summer Symphony over NBC. Conrad Thibault, baritone, and Muriel Dickson, Metropolitan Opera soprano, were the soloists on the final program. Felix Knight, tenor, was one of the soloists in a Victor Herbert program the previous week with Nathaniel Shilkret as guest conductor.

CBS has found an attractive way of securing renewed memberships for the regular season of the New York Philharmonic. Last month the first of the 10,000 radio members received their copies of Pitts Sanborn's illustrated symposium on Beethoven's nine symphonies. Lawrence Gilman's program notes are distributed regularly.

En passant, Musical Courier's former active correspondent in Berlin, Hans Heniot, will demonstrate that critics can be musicians also when he conducts the Federal Symphony Orchestra from the Brooklyn, N. Y., Museum on July 9 and WNYC broadcasts it.

Payne Anniversary Marked

Almost as unobtrusively as the Victor Herbert anniversaries are observed, brief tribute was paid John Howard Payne on June 9, the 147th anniversary of his birth, when the National Federation of Music Clubs celebrated Home, Sweet Home Day, *via* NBC.

With Stephen Foster attracting interest of composers, why not the composer of America's unofficial national anthem?

In response to requests, Margaret Speaks added Strauss' Tales from the Vienna Woods to her Firestone list on June 12. Alfred Wallenstein apparently is not to take a podium vacation from this weekly program.

Some Summer Programs

Gina Van De Veer, soprano, was soloist on the program of Franz Mittler works broadcast by WQXR as part of its contemporary composers series. The composer also assisted. Edvard Moritz, conductor-pianist, concluded the brief interlude on June 27 with his own scores being featured. On the Lopatnikoff program the soloist was Helen Teschner Tas, violinist. Georges Barrere paid a return visit as guest of Leon Rothier. Another interesting program from this station's waves was given by Rose Dirman, soprano.

Concluding a busy season, Grace Moore, Metropolitan Opera soprano, was a brief visitor to the Vallee hour on June 8.

Viola Philo, soprano, was the soloist at the opening of a series of summer programs which Maurice Baron presented with the Radio City Music Hall ensemble.

Curtis Institute pianists opened a special series of summer recitals on June 15 and are to be followed by six from the Juilliard Graduate School.

Has Grover Whalen looked over the radio programs for his "popular" programs at Music Hall? Sponsors *might* become interested. H. A. S.

Elmhurst College Glee Club in New York Concert

An audience of good size heard the Elmhurst College Men's Glee Club, of Elmhurst, Ill., sing sacred and secular songs, operatic choruses, interspersed with solo quartets and solos, and a choral

WALDEMAR HILLE

setting of Carl Sandburg's poem, Chicago, by the conductor of the club, Waldemar Hille, M. M., at the Carnegie Chamber Music Hall, New York, on June 22. The forty young men comprising the club sang with lusty tone, attained fine climaxes, and won hearty applause, for they showed they could be artistic and serious.

Sacred items by Kreutzer, Dvorak and others, sung in English, German and Latin, opened the varied program. Songs of the People comprised choruses of labor, the Southern Negro, German Camps and a Choovash humoresque, all arranged by conductor Hille, who was featured in a piano solo. Pleasurable recollection of his Town Hall recital a year ago was echoed in his playing. Mr. Hille's Chicago showed originality and understanding of voices, bringing rounds of applause. Coach and soloist was Edward Schlundt, with Samuel Pobanz and Walter Sander, accompanists; senior and sophomore quartets displayed ability.

A highlight was the Ozark Mountain folk music collected by Mr. Hille.

The young men have been on tour, covering territory in Middle West and Eastern states, including Indiana, Michigan, Ohio, Pennsylvania, Maryland, Washington, D. C., and West Virginia. F. W. R.

Music Education Conference at Indiana University

BLOOMINGTON, IND.—With Dr. James L. Mursell of Teachers College, Columbia University, as the principal speaker, the Music Education Conference was held at Indiana University June 19.

The conference was divided into two sessions. At the morning session, Dr. Mursell discussed Psychology and School Efficiency and at the afternoon meeting Music Education Moves Forward. In the afternoon Dean Robert L. Sanders of the Indiana University School of Music offered a conducting clinic, and in the morning Robert S. Tangeman discussed and performed some of the simpler works of modern composers suitable for use in school music classes. He was assisted by William S. Ross. S. T. Burns was chairman for the conference.

Portland Groups in Concert

PORTLAND, ME.—Three local organizations, the Women's Chorus, the Men's Singing Club, and the Portland Symphony Orchestra presented a joint concert at City Hall. The members comprised 180 in all.

Excerpts from the operas Carmen and La Gioconda were given. Dr. Russell Ames Cook, leader of the orchestra, directed the portions from Carmen, and Arthur Wilson director of both Women's and Men's choruses, was in charge of the La Gioconda excerpts. The principal soloists were Marcia Merrill, Lucille Potter Lavin, William Bradley, Ellstad Smith, Archibald Durham, Pearce Francis, and Harold Furlong. The Women's Chorus, lately organized to replace several choruses retiring from active work, already has an excellent standing, and is expected to make great progress with the new combination. S. R.

Mme. Weiss-Mann in America

Edith Weiss-Mann, of Hamburg, Germany, where she was correspondent for the Musical Courier since 1923, is now in New York, and may settle there permanently. Aside from being a famous collector of old instruments, Mme. Weiss-Mann also achieved high distinction in Germany as a pianist, harpsichordist, pedagogue and writer. Some of her orchestral harpsichord appearances were with Richter, Hindemith, Furtwängler and other noted conductors. In 1926 she founded the Society for Ancient Music, in Hamburg, and with its members performed the entire old and modern repertoire for the forerunner of the pianoforte. Mme. Weiss-Mann was fortunate in bringing her priceless old instruments to this country from Germany, and one is now in Room 230 at the Fifth Avenue Library, New York.

Mass Sung at Bucknell

Beethoven Work Done by Chorus in Commencement Week

LEWISBURG, PA.—A feature of the Commencement events at Bucknell University was a performance of Beethoven's Missa Solemnis given by the Department of Music before an audience of 1,800 in Davis Gymnasium on June 11.

This was the final one of three large-scale choral productions presented this season, the annual Christmas performance of Handel's Messiah and that of Brahms' German Requiem on March 12, all under the direction of Dr. Paul G. Stolz, having similarly utilized the University Mixed Chorus of 80 singers, the school orchestra and noted soloists.

For the Beethoven work, the assisting artists were Marguerite Hartmann Fowle, soprano; Elsie MacFarlane, contralto; Donald Hultgren, tenor, and Leonard Treash, bass. Prof. Charles F. Stickney, concertmaster, played the violin solo in the Benedictus.

In addition to the above performances and the usual schedule of student public appearances, a well-rounded program of recitals was carried through at Bucknell this season, including faculty solo presentations in piano, organ, and chamber music, and artist concerts by Roland Hayes, the trio of New York, and the Eric Strong-Vincent A Cappella Choir.

White Plains Symphony Assisted By Guest Artists

WHITE PLAINS, N. Y.—The White Plains Symphony Orchestra, Louis Green, conductor, gave its thirty-ninth concert at the County Center recently. Guest artists were Virginia Hoff, soprano; Marcella Hoffman, soprano, and Alice Johns, organist.

Three hundred Negro singers, under the direction of Leviticus Lyon, gave their annual spring Song Jubilee at the County Center on May 18. They were assisted by the radio group, the Southernaires.

Frank B. Eraclito presented his pupils in a piano recital at his studio in Mt. Kisco on May 7. Madeline Filardi, soprano, was the assisting artist.

Laura Platt Brown presented her piano pupils in recital at the Contemporary Club. Nine of them took part in the tournament of the National Guild of Piano Teachers in New York on June 10. E. H.

Szell Conducting in Australia

Georg Szell, who is at present in Australia conducting a series of Celebrity Concerts for the Australian Broadcasting Commission, has been busy from October until April without a free date in his activities. In addition to directing the Scottish Orchestra season in Glasgow, three months with the Residentie Orkest at The Hague, guest appearances with the London Symphony, BBC, and Philharmonic Society in Brussels (during which time he conducted over 120 concerts), he was obliged to fly from Europe to Australia in order to meet his engagements.

Mr. Szell was invited to conduct the NBC Orchestra in New York during five weeks in April and May of this year, but owing to his bookings in Scotland, Holland, Palestine, Australia, and throughout the Continent, was unable to accept until the 1940 season. I. S.

Adele Margulies' Summer Class

Adele Margulies, pianist and teacher, announces a summer class, which has already begun.

Chicago Applauds Spring Recitals

(Continued from page 10)

Richard Czerwonky's Activities

In his senior recital at DePaul School of Music, Richard Czerwonky's student, Edward Jacobi, gave a brilliant account of the Vitali Cicaccona, the Bruch G minor concerto and shorter numbers by Svendson, Czerwonky and Rehfeld. Under Czerwonky's able direction DePaul University Symphony Orchestra climaxed its season at Thorne Hall, June 13, in a commencement week program and its admirable interpretation of the Vorspiel from Humperdinck's Hansel and Gretel and Tschaikowsky's Capriccio Italienne was that of a skillfully trained, alert and efficient body. Wanda Ercha, a member of Czerwonky's conducting class, proved her efficiency with the baton in a sturdy, smooth and colorful reading of the Vorspiel from Wagner's Die Meistersinger. Saint-Saëns violin concerto had effective performance at the hands of Alfred Meltzer, a violinist of unusual ability and a worthy disciple of Czerwonky's excellent violin method.

Mme. Rosenthal's Students Heard at Chicago Conservatory

Eva Wachter astounded her listeners in a piano recital at Chicago Conservatory, June 16, through her extraordinary musical and technical virtuosity, decisive rhythmic accent and manly force. Her precocious execution, poetic insight and complete command of her instrument and forces belie her tender years. In Chopin's F minor and Liszt's E flat major concertos the sixteen-year-old Viennese pianist took her audience by storm. Her teacher, Mme. Hedwig Rosenthal, played the second piano parts and shared in the success of her young protege. Another gifted and well taught student of Mme. Rosenthal, Mary Bambery, held her own in Brahms intermezzi and B flat major concerto and the Saint-Saëns-Liszt Danse Macabre.

Amanda MacDonald Booked As Accompanist

Amanda MacDonald accompanied Henry Thompson, tenor of the Chicago and San Carlo Opera companies, in a program of operatic arias at Anshe Hamet synagogue, May 22, and assisted Walter Sobania, baritone, in his recital at Kimball Hall, June 4.

Lola Fletcher's Students in Recital

A most ambitious program, including many operatic arias, presented by Lola Fletcher's pupils, June 18, showed how successful the Chicago Opera soprano is in imparting her knowledge to others. The pupils, ranging from youngsters of teen age to more mature artists, Jean Nuoffer, Theresa Christiano, Helen Bender, Harriet Ross, Madeleine Clark, Clarence Johnson, Jean Breyfogle, Ruth Reutlinger, Berenice Kessler, Caroline Haas, Duilio Pucci and Barbara Madden, all sang with thorough understanding, musicianship and expression and did themselves as well as their teacher proud throughout. To add to the enjoyment of the recital, all operatic airs and duets were sung in costume.

Elaine De Sellem's Pupils Heard

Sister Mary Norrine was heard in solos in the Mercy Hospital pageant at Mercy High School in June. Mrs. William Sandell is choir director and contralto soloist at the Episcopal Church in Crystal Lake, Ill. Edna Richardson, soprano, sang at the Second Presbyterian Church, May 28. All are studying with Elaine De Sellem. Miss De Sellem sang at the closing program of the Cordon Club.

Sevitzky Leads School Orchestra in Concert

Bach in Two-Piano Festival—Hold Regional Competitions

INDIANAPOLIS, IND.—Fabien Sevitzky directed the Jordan Conservatory Orchestra in works by Thomas, Mozart, Grieg, Stoessel, and Gliere at the Athenaeum. The Mozart G minor symphony and Russian Sailors' Dance by Gliere were outstanding in the concert, which revealed careful training and especial attention to detail by the local conductor.

High School Competitions

The National School Music Competition Festivals of Region 3, comprising more than 5,000 high school students from Illinois, Michigan, Ohio and Indiana, were held in this city during three days, under the auspices of the National School Band and National School Orchestra Associations. The contests for orchestras, wind and string instrument ensembles, and solos were held in hotel rooms and auditoriums of the city, several going on at the same time. Prominent orchestral and bandsmen served as judges.

A Bach Festival of two-piano music was held at the Odeon on two days recently, with Harold Triggs at the second piano and his artist-pupils and members of the faculty at the first piano. A wide variety of Bach compositions was presented, the pupils disclosing unusual talent and technical facility.

A benefit concert of classical and Jewish music was held in the auditorium of the American United Life Building. Rabbi Elias Charry discussed the history of Hebrew music. Bomar Cramer presented piano works by Bizet, Rubinstein and Mendelssohn. The scherzo in E minor by the latter composer was set forth in full splendor and performed with clarity. Cantor Myro Glass sang works by Mendelssohn, Halévy, Rubinstein, and a group of Yiddish folksongs which were well received.

The Maennerchor, under the direction of Karl Reckzeh, closed its season at the Athenaeum. The chorus is alert and attentive to its conductor at all times and sings with excellent tone and an unstilted freshness. Ocie Higgins, soprano soloist, was able to capture and communicate each mood with charm and color. The audience was warm in enthusiasm throughout the evening.

Civic Choir in New Music

The Indianapolis Civic Choir appeared in the auditorium of the World War Memorial, singing for the most part new works to an appreciative audience.

Arthur Poister, head of the Oberlin College organ department, gave a recital at the North M. E. Church. Works by Widor, Bach and Franck were outstanding in an excellent program showing refined and incisive style, with ample technical resources. A sultry evening held the attendance to a low figure.

The Indianapolis A Cappella Choir under the direction of Fred Martin made its first appearance the same evening. Careful attention to detail and good intonation marked its singing.

Sara Miller Hoffman appeared in a piano recital in the auditorium of the World War Memorial. Rachmaninoff compositions and the Davidsbündler of Schumann revealed a beautifully shaded and powerful touch, which resulted in a pleasing performance. H. C. G.

Edward Meltzer Making Transcontinental Tour

CHICAGO.—Before making a transcontinental tour during June, July and August, conducting summer outdoor concerts and lecturing in colleges and universities, Edward Meltzer, young American conductor who has directed the Vienna Symphony Orchestra, was guest conductor with several orchestras. He also directed performances of Pinafore in Chicago and was the awarding judge at the state music contests at Hot Springs, Ark.; Aberdeen, S. D., and Eau Claire, Wis. In previous summers Mr. Meltzer has lectured at the Sherwood and Columbia Schools of Music in Chicago; Baylor University, Waco, Tex., and Colorado College of Education at Greeley. Mr. Meltzer's repertoire includes practically the entire symphonic literature, five hundred songs, fifty operas and forty oratorios, among which are novelties gathered during his tour of Europe.

EDWARD MELTZER

Seattle Orchestra's Series Is Sold Out

Gieseking, Björling and Monte Carlo Ballet to Appear

SEATTLE, WASH.—The management of the Seattle Symphony Orchestra has announced that Walter Gieseking, Jussi Björling and the Monte Carlo Ballet will be included on its artist attractions for the coming season. Two other artists are as yet unannounced. Season tickets for the subscription series are completely sold. That should warm the heart of symphony lovers, and be a compliment to Conductor Nikolai Sokoloff.

Though we hear much about depression and lack of pupils, in all of the writer's experience there has never been a season with as many student recitals at the conclusion of the year, nor audiences as large and appreciative. Paul Pierre McNeely began a series of broadcasts by his students, which have been outstanding in their diversity.

The Ralston Club gave two concerts at the Moore Theatre during the latter part of May. Conductor Owen Williams had his men under perfect control. If they are able to make the proposed trip to the San Francisco Fair, they should give keen competition to the choruses in the scheduled contests. The club was fortunate in its choice of Mary Jane Stockfleth, talented young piano student of A. F. Venino, as assisting artist.

Helen Louise Oles and John Hopper, duo-pianists, have returned from a tour of several Northwestern cities, including British Columbia. They will appear on the summer series of the University of Washington.

The annual dance recitals sponsored by the Mary Ann Wells School of the Dance, Evelyn McNealy and Ruth Van Valey have received the approval of completely filled houses. J. H.

Rudolph Reuter Plays at Ohio Music Teachers' Meeting

Making his first appearance in Toledo, O., Rudolph Reuter gave a piano recital and conducted a forum at the Ohio Music Teachers' Association meeting this month. Mr. Reuter has functioned in similar capacity for other music teachers' associations, notably those of Indiana, Nebraska, Washington (D. C.), and Illinois. He has appeared extensively this season in Ohio, including the Capital University course in Columbus and in his sixth appearance in Cincinnati.

Von Harten in Rome Recital

ROME.—Georg von Harten's piano recital was one of the outstanding musical events of the year. His remarkable interpretations of works by Beethoven, Bach, Scarlatti, Brahms, etc., were enthusiastically received by his large audience who demanded and obtained many encores. Mr. von Harten possesses an unusually beautiful tone, supple rhythmic sense, and innate musicianship.

S. S.

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Vancouver Course Is Closed by Martini

Choral Music Greets Royal Guests—Local Orchestra Reports Successful Year

VANCOUVER, B. C.—Nino Martini, youthful tenor of the Metropolitan Opera, concluded this year's concerts by celebrities in the Auditorium. The singer was greeted with enthusiastic applause by the large and interested audience, who delighted in his artistic delineations of operatic arias, French, Italian and English songs. Encores were added generously and a group of solos by the accompanist, Miguel Sandoval, completed an evening of rare enjoyment.

Music for Royal Visitors

When King George and Queen Elizabeth were guests of Vancouver, the outstanding musical event was the singing of the Royal Choir of 1500 voices comprising besides these, the Burrard Male Choir and the Hudson Bay Choir at the City Hall, under the direction of Evan Walters. Handel's Hallelujah Chorus was given a magnificent interpretation by the massed singers. Martin Shaw's The King and Hubert Parry's Jerusalem were superbly realized. Land of Hope and Glory by Elgar together with the National Anthem made a strong impression. Others contributing to this success were Frederick Chubb, organist, the Musicians' Union Orchestra under President Boyer, and the Salvation Army Band conducted by Mr. Collier.

Orchestra Reports Success

The Vancouver Symphony Society, at a recent meeting, disclosed that this year has been most successful, artistically and financially. The bringing of three eminent guest conductors to the Vancouver podium has had a definite effect on the fortunes of the orchestra, and all things point to a successful opening for the 1939-40 season. Much credit is due the president, L. C. Thomas, for his efforts.

Master classes in piano will be conducted in Vancouver this summer by Arthur Benjamin, British pianist, and a summer course in violin and chamber music will be held under Grigori Garbovitsky, conductor of the Calgary Symphony Orchestra.

Boys' Band to Tour

The final concert of the Kitsilano Boys' Band, A. W. Delamont, conductor, before their departure for an extended tour in Eastern Canada, the New York World's Fair and Great Britain, took place June 11 in the Malkin Memorial Bowl, Stanley Park.

Recent student recitals included those given by pupils of Douglas Stewart, assisted by Agatha Luker, soprano, in the Hotel Georgia; a dance recital by the students of Betty Cavendish assisted by the Paisley Benn Vocal Ensemble, and a piano recital by Ursula Davey, A.T.C.M., assisted by Mildred McKinnon, soprano, in the Purcell Hall.

Jeanette MacDonald's Recital

Jeanette Macdonald supplied a more popular program prefaced with Schumann, Brahms and Grieg, and some lovely lyrics in French. An audience of 2,500 cheered and stamped their approval as the American songstress offered My Old Kentucky Home and other old favorites. Giuseppe Bamboschek was accompanist and assisting soloist.

The Vancouver Junior Symphony Society under George Coutts gave its first concert before a large and appreciative audience. Margaret Purvis was the soloist, playing Mendelssohn's violin concerto.

The British Columbia Musical Festival occupied two solid weeks of keen and closely contested competition. Adjudicators George Dodds, F.R.C.O., Arthur Benjamin, F.R.A.M., and Dr. J. Frederic Staton, F.R.C.O., were the distinguished judges who entered fully into the joy of festival work. Throughout all classes much praise and commendation was offered, and a grand concert on the final evening brought the winners before a large, demonstrative audience in the Empress Theatre.

Ted Shawn and His Men Dancers made a single appearance this year in the Lyric Theatre recently, offering their O Libertad. They were well received. Several studios, vocal and instrumental, have offered their annual recitals. F. D. F.

Buffalo Applauds Visiting Musicians

Boulanger Discusses Moderns—Local Groups in Recitals

BUFFALO, N. Y.—Nadia Boulanger, versatile French musician, discussed Freedom in Art at Buffalo Seminary and the large audience was delighted by her informality, humor and enlightening remarks on modern composers including Stravinsky, Fauré, Debussy, Ravel, Hindemith and the Americans—Copeland and Chanler.

Henry Johnson, of Bennington, Vt., guest conductor of the Federal Music Project Orchestra, in the absence of Franco Autori, directed the first of the summer series in Albright Art Gallery. Beethoven, Saint-Saëns, Mendelssohn and McBride works were well played.

First Settlement Music School gave its fifteenth annual recital in Lafayette Community Auditorium before a capacity audience. The varied program by mixed chorus, string ensemble, piano, violin, and vocal soloists, displayed talent and excellent training.

Louise Sleep presented a large class of vocal pupils in Lafayette Presbyterian chapel. The program of much variety, excellence of content and presentation, elicited applause from the large audience, reflecting credit on teacher and pupils. Marion Albee, Geraldine Bitterman and Walter Peek were capable accompanists.

Pupils of Muriel Halliday's large piano classes gave an enjoyable program in Twentieth Century Club.

Several of Henry Hoffman's pupils were heard in the second of a series of three recitals, winning much commendation.

Jeno Swislowski, pianist, gave a successful recital in Wyoming High School, presenting works of Scarlatti, Chopin, Gluck—Friedman, de Falla, and Paganini—Liszt.

A mixed chorus, under the direction of Ragnhild Ihde, gave an enjoyable program for Norwegian Constitution Day, in International Institute.

Olive Frost was soloist at a recent meeting of the Music Forum of Piano Teachers, giving pleasure in Bach, Mendelssohn and Chopin works.

Robert Noehren, organist and Rudolf Doeblin, cellist, gave an excellent program in St. John's Episcopal Church.

Adelaide De Loca, New York contralto, *en route* to East Aurora, gave pleasure in her high school program and also for the Kiwanis Club. Zoe Lynex was the capable accompanist.

Students of the voice classes of Buffalo Seminary, under the direction of Margaret Adsit Barrell, gave an interesting program including Lecocq's French Operetta. Accompaniments were by Eva Rautenberg, pianist, and a string trio.

L. H. M.

JOHN BARBIROLLI,

Philharmonic - Symphony conductor, on a holiday. He is now in his native England, resting and preparing his programs for next season.

El Paso Seasonal Finale

Symphonic Year Ends with Largest Membership in History

EL PASO.—El Paso had a rather glamorous musical Spring including final concerts of all organizations which participate in the season.

The El Paso Symphony, under H. Arthur Brown, ended its season by presenting Francia White, young soprano, who replaced Maria Maximovitch, originally announced. The orchestra has had the largest membership in its history, and is planning a greater season in 1939-1940.

The MacDowell Club presented Frances Newman, young El Paso pianist, in recital recently, to a packed house. She was received with enthusiasm.

The Music Department of the College of Mines, under the direction of Glenn Johnson, gave the annual Varsity Show. The cast included members of the choral societies, band and orchestras. They also gave their final band concert at Scottish Rite Cathedral. The El Paso Chamber Music Society was heard in two concerts recently at the Radford School for Girls.

The Community Concert Association finished its season with a recital by Helen Jepson, soprano, which brought out the entire membership for one of the most successful concerts of the association.

The Symphony Association, Little Theatre, and College of Mines cooperated in presenting The Mikado for the opening of Music Week. The organizations are to be congratulated on the excellent production. There was a capacity crowd.

Claude Herndon finished a series of three lecture-recitals on Sunday afternoons in the Morgan Studios to capacity audiences.

Miriam Marmein, dance mime, gave as fine a performance as El Paso has ever seen from a dance artist at the Music and Art Salon.

Elliott Rapaport, boy violinist of Los Angeles, gave the program which ended the Music and Art Salon Series at Hotel Cortez. This fourteen-year-old artist gave a program of rare ability for one of his years.

The El Paso Federal Orchestra and Federal Tipica Orchestra have given twenty-three concerts during April at the various schools and parks.

The Community Concert Association has just completed the most successful membership drive in its history, and has announced a series for next season to include Lawrence Tibbett, Jose Echaniz, Lucy Monroe, and Joseph Knitzer.

H. J.

Royalty Honors Ivor Newton

LONDON. — Ivor Newton's activities, which take him on extensive tours throughout the British Isles, recently completed a tour of Edinburgh, Manchester, Newcastle, Briston, Birmingham and a Royal Albert Hall (London) recital with Beniamino Gigli, tenor. In addition to his activities as official accompanist on Harold Holt's International Celebrity Subscription Concerts, Mr. Newton assisted Lina Pagliughi, soprano, and Ida Haendel, violinist, on their circuits.

Mr. Newton also had the honor of playing before Queen Mary, who was pleased to compliment him personally. After an appearance before their Royal Hignesses, the Duke and Duchess of Kent, the royal couple presented Mr. Newton with gold and enamel cuff links engraved with their monograms. H. L.

Gerster-Gardini Forum Ends

At the last voice forum of the season at the Gerster-Gardini Studio, a request program was given by James J. Cunningham, Maria Alliegro, Frieda Nutz, Roland Fiore and Lillian Ooze.

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Academy of Allied Arts Students in Recitals

On June 2, vocal students of William Edward Johnson appeared in recital at the Academy of Allied Arts, New York. Those participating were Joel Joseph, Helen Plotkin, Robert Woodland, Patricia Kerridge and William Cort Miller. On June 29, Mr. Johnson presented Seymour Horowitz, Josephine Rilocco, Irving Greenberg and Irving Lerner, bass-baritone.

Pupils of Charlotte Lund gave a song recital at the Academy on June 28. Those taking part in the program were Harriet Rosenberg, Gladys Bodanoff, Beatrice Radin, Sherley Meyer, Ruth Terrasi, Hamblim Jordan and Gorgia Mitchell.

Stadium Patrons Applaud 4 Leaders

(*Continued from page 7*)

novel event, for he does not contribute his art in the metropolis nearly often enough to suit its musical public.

Beethoven's Emperor Concerto was the Hofmann selection, a work he interprets with particular authority and élan, rarified execution and mastery of tone. In serene and heart-warming mood, he gave an irresistible interpretation that stirred his hearers profoundly. The concerto was the final number of the evening, so there was plenty of time for encores. They came in profusion, with the listeners reluctant to leave. A typical Hofmann triumph.

Alexander Hilsberg, of the Philadelphia Orchestra, led the admirable accompaniment, and also Beethoven's Egmont Overture and the fourth symphony by Brahms. Hilsberg's special qualities are excellent baton control, and balancing of choirs, convincing style and taste, and evident desire to emphasize the composer's intention rather than to exploit personal sensationalism. The sympathetic Brahms reading gave proof that in Hilsberg we are adding to the growing list of highly able young American conductors.

Smallens Directs Aida

With five Metropolitan Opera members in the cast the first of two scheduled presentations of Aida was given on June 22. Alexander Smallens conducted with decisive beat and rhythmic control, and the Philharmonic musicians played the score as the Metropolitan orchestra should, but rarely does.

Rosa Tentoni was a personable and vocally efficient Aida; Carlo Morelli a dominating Amonasro; John Gurney a sonorous Ramfis; Louis D'Angelo a regal King, and Thelma Votipka sang with her accustomed skill the off-stage role of the priestess. Norberto Ardelli made his Stadium debut as Rhadames, singing the role with skill, and Ljuba Senderowna, who made her bow there last season, again gave much pleasure with her opulent voicing of Amneris' music.

The staging, if a bit primitive, was adequate, the ballet thoroughly capable, but the costuming slightly unorthodox. About 6,000 attended.

Roth Conducts at Colleges

Feri Roth, director of the Westminister Academy of Chamber Music, Princeton, N. J., following the two-day festival there at which he conducted, directed the Stanford University Orchestra in a Baroque program at the latter institution's festival of chamber music.

A series of six programs will be given by the Roth Quartet next season, sponsored by the Columbia University Chamber Music Society. The ensemble this summer, as last, is giving series of sixteen concerts at Stanford University.

Nicholson Sings for Royalty

Robert Nicholson, Australian baritone, was soloist with the Toronto Symphony Orchestra, under Reginald Stewart, at the Empire Program presented under the patronage of the visiting King George and Queen Elizabeth of England.

Von Zweygberg in Italy

Lennart von Zweygberg, cellist, is spending the month of July at his summer place in Locarno, Italy. In August, he goes to Finland. Professor von Zweygberg returns to America in September to resume his activities at the Indiana University School of Music, Bloomington, Ind.

Florence Simpson Soloist with Peekskill Orchestra

PEEKSKILL, N. Y.—Florence Simpson, pianist, was soloist at the spring concert of the Peekskill Civic Orchestra in the high school auditorium on June 15. Frank J. Konnerth conducted the orchestra. In addition to playing the Grieg concerto, Miss Simpson was heard with Ethel Prince Thompson in Arensky's suite for two pianos. The program also included items of Sacchini, Gounod, Johann Strauss, Oscar Straus, Mascagni and von Suppé.

Hazel Griggs Presents Pupils

Hazel Griggs, pianist and teacher, presented a group of students at a musicale in the Bruning home, Scarsdale, N. Y., last month. She also served as adjudicator for the National Tournaments in Trenton, N. J., Springfield, Mass., and New Haven, Conn.

DOROTHY REMINGTON and **WILLIAM WEBSTER**, soprano and tenor, arranging a series of grand opera performances for next season in Washington, D. C. The repertoire will include Faust, La Traviata, La Boheme, Butterfly, Trovatore, Carmen, Rigoletto, Aida, Cavalleria Rusticana and Pagliacci.

Vocalists Score in Budapest Lohengrin

Guila Bustabo Shares List with Bela Bartok — New Kodaly Work Premiered

BUDAPEST.—The guest artists in Lohengrin at the Opera gave an appealing performance headed by Maria Müller, Set Svanholm, and Max Hirzel. Maria Müller's Elsa was the best we had seen in some time, whilst Svanholm, as the young and slender knight, gave a commendable portrayal of the operatic hero and displayed his impressive singing art. Max Hirzel again demonstrated his sure style and vocal method as Frederick.

Members of the opera troupe heard recently were Lyvia Dobay in the leading role of Freischütz; Maria Gyurkovics, brilliant coloratura as Queen of the Night, and Endré Rösler as Tamino, in The Magic Flute.

Roger Désormiere, French conductor, led the Philharmonic Orchestra in a list of music from his native country: Les Paladins by Rameau, Les Offrandes Oubliées by Messiaen, Hymne au Soleil by Koechlin, four pieces from the L'Arlésienne suite of Bizet and songs by Berlioz, Gounod, Duparc, and Fauré, sung by Marie-Thérèse Holly.

Benjamin Grosbayne, American conductor, led the Concert Orchestra in works of Brahms, Borodin and Berlioz, in which he showed himself more of a theorist than an inspirational conductor.

The Concert Orchestra featured Bela Bartok, composer-pianist, and Guila Bustabo, violinist, in a concert at the Municipal Theatre. Bartok played Bach and Mozart concertos in his incomparably instructive style, and Miss Bustabo gave a lyrical reading of the Tschaikowsky concerto. Victor Vaszy was the conductor.

A recital at the High School for Music revealed not only Zoltan Kodaly's profoundly difficult Solo Cello Sonata but a remarkable young Hungarian cellist, John Starker. The work was heard for the first time and was enthusiastically received by the large audience, which also acclaimed the brilliant soloist.

Song recitals by Maria Basilides and Vera Rósza were outstanding events. Mme. Basilides displayed her beautiful contralto voice and art in Handel and Bach, while Miss Rósza called attention to modern songs by Debussy, De Falla, and Jemnitz. György Kósa and Otto Herz were the accompanists.

ALEXANDER JEMNITZ

Martha Lipton Signed by National Concert Bureau

Martha Lipton, American contralto, who won the 1939 MacDowell Club Young Artists Contest and also the young artists voice award at the National Federation of Music Clubs convention in Baltimore, has signed a contract with the National Concert Bureau, Inc., of New York. Miss Lipton is scheduled to appear in concert and opera next season under its management.

DANIEL HARRIS,

baritone of the Metropolitan Opera Association, will be associated with Pasquale Amato and Louis Hasselmans in the voice and opera departments during the coming season at the Louisiana State University at Baton Rouge. Mr. Harris had the Mus. D. degree conferred upon him at Otterbein College, Westerville, O., on June 12. He received his B.A. at the same college. Mr. Harris is now fulfilling a six weeks' season with the Cincinnati Opera Company in Cincinnati.

Summer Recitals Listed At Juilliard School

Katherine Bacon to Open Series in All-Beethoven Program

The annual series of recitals in connection with the summer session will be inaugurated at the Juilliard School on July 5 by Katherine Bacon, pianist, in an all-Beethoven list. Charles Hackett, Metropolitan Opera tenor, appears on July 6 and Sascha Gorodnitzki, pianist, on July 7. Others scheduled are James Friskin, Lois and Guy Maier, Alton Jones, Arthur Newstead, Frank Sheridan, Muriel Kerr, Frances Hall and Rudolph Gruen.

Miss Bacon will present eight Beethoven programs during the session. Six lecture-recitals in three courses also will be offered. Winslow Cheney will discuss Bach transcriptions. Roy and Johana Harris will not only consider Bach partitas and suites but also modern piano music.

Dorothy Orton Is Heard by N. J. College Women

Dorothy Orton, soprano, was guest of the College Women's Club of Essex County, N. J., at the Glen Ridge home of Mrs. Ruth Sweezy. Her program included the Suicidio aria from La Gioconda and works of Kountz and Rachmaninoff. Charles Reutschi, pianist, assisted with two solo groups.

Miss Orton's tour next season takes her to the Mid-West and probably again to the South.

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Grace Angelau, mezzo-soprano, will sing in Un Ballo in Maschera with the Cincinnati Zoo Opera on July 2 and 6.

* * *

Howard Moore has been engaged until Autumn as organist and musical director of the P. E. Church of the Ascension, New York.

* * *

Julia Behler, organist and teacher of singing, hitherto active in Pittsburgh, Pa., contemplates locating in New York in the early autumn. She has specialized in the music of the Roman Catholic Church.

* * *

Florence Foster Jenkins, soprano, gave a program for Poetry Week at Hotel Seymour, New York, and was heard in an aria by Mozart, and songs by Handel, Bach and Bach-Gounod. St. Clair Bayfield, of the Day in the Sun company, and other artists, collaborated in the program.

* * *

Mrs. John McClure Chase of New York, former president of the N. Y. State Federation of Music Clubs, was elected president of the larger Liberty District of the Federation (including the states of New York, Pennsylvania and New Jersey), at the recent Baltimore Convention. She is also chairman of music of both the State Federation of Women's Clubs and the City Federation of Women's Clubs.

* * *

Marianne Mabee (Marian McManus), soprano, was privately heard at a Steinway Hall studio last month. She has appeared as soloist with the Los Angeles Symphony Orchestra, and also sang Carmen in the Hollywood Bowl, opposite Nelson Eddy.

* * *

Adele Rankin conducted the People's Civic Chorus in the annual Spring Concert of the Hudson County, N. J., organization, in Jersey City, recently. On the program were choral works by Purcell, Bach, Dett, Maunder, Lieurance, Bridge and Cain; soloists included Dorothy Sandin, soprano; Thomas Russo, flutist, and Sofia Pablos, dancer.

* * *

Lucie Lenox, teacher of voice, is holding a summer term in the Fine Arts Building, Chicago.

* * *

Earle Spicer, baritone, on June 9 inaugurated, for the third successive summer, a thirteen-week series of programs over the entire network of the Canadian Broadcasting Company.

* * *

The Music School Settlement, New York, Melzar Chaffee, director, presented a Demonstration Recital by pupils of the Theory Department (under J. W. Bleecker) on June 7.

* * *

Os-ke-non-ton, Mohawk Indian Chief, sang his 250th performance (fifteenth season) of Hiawatha in Albert Hall, London, in June. He will summer as usual in Canada, and plans to remain in America during the coming season.

* * *

John Carter, Metropolitan Opera tenor, sings at Winona Lake, Ind., on July 4 under the auspices of the Winona Lake Christian Assembly.

* * *

Elmo Russ has been named to select the three best poems for Etta Josepheen Murfey's anthology, Tempo Rubato, devoted to poems about music. Mr. Russ will also write a foreword to the work. The Lakeland, Fla., publisher and editor has spent two years in its compilation.

* * *

Zinka Milanov, Metropolitan Opera soprano and an artist of the Jacques Stueckgold Studio, appears in four concerts in London and Lucerne conducted by Toscanini.

* * *

Musette Trulock, dramatic soprano, was soloist for the recent meeting of the Life Conservation Society, Waldorf-Astoria Hotel, New York.

* * *

Edwin Grasse, composer-violinist, was prominent in the concert of a music school at Town Hall, New York, recently, performing works by Bruch, Wieniawski, and the following works by himself; Arioso, Promenade on Horseback No. 2, and The Galloping Pony.

* * *

George Miller, pianist and composer, of New Providence, N. J., was featured in this double capacity in a private musicale in New York recently. Ruth Sacks, soprano, sang his A Violet Foretells, and he performed a Moszkowski piano excerpt.

* * *

Violette and Helene Chantal, French duo-pianists, inaugurate their second American tour with a Town Hall, New York, recital on November 25.

* * *

Ljuba Senderowna, contralto, who appeared last summer and again this year at the Lewisohn Stadium in opera, sings two performances of Amneris in Aida at the Robin Hood Dell, Philadelphia, this month.

* * *

Evelyn Gray, pianist, recently studying with Sigismond Stojowski, and a winner of the MacDowell Club Artists' Contest, was heard in that New York club in a recital of works ranging from Schumann to Stojowski.

* * *

Uarda Hein, pianist, and Jerome Kasin, violinist, performed Beethoven, Brahms and Ravel works at an evening of chamber music at the New York College of Music.

* * *

Oddone Sommovigo, vocal teacher, gave a recital at his New York studio.

* * *

Henry Holden Huss' works for piano, voice and stringed instruments comprised the entire program recently at the Composers' Forum-Laboratory concert at the WPA building at the World's Fair. The composer, Viola Steiman, Jeannette Wiedman and Carl Tollefsen were heard.

* * *

Ernest McChesney, tenor, returning from a tour of the West Coast, opened his Eastern engagements with recitals in Butler and Berwick, Pa.

* * *

Emma Zador presented her opera class at the Music School of the Henry Street Settlement, New York, in Mozart's Marriage of Figaro, sung in English.

* * *

Gertrude Hopkins, harpist, was heard in two programs at the Goodrich Pavilion at the New York World's Fair on June 9, the first solo harpist to appear there. In May she was heard over WNYC.

* * *

Arnold Volpe, director of the Miami Symphony Orchestra, and Mrs. Volpe have been in New York for several weeks engaging artists for the orchestral series in Miami next season.

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Los Angeles Stages Mozart Opera

(Continued from page 7)

MacDowell's Dance of the Gnomes, and Buzzi-Peccia's Gloria were among the most effective items. Laura Saunders was soprano soloist, giving the Suicidio aria from La Gioconda with vocal warmth and power. In addition to two French songs were Bergh's Hawthorne Tree and my own June Comes in Bridal Gown. She also sang the solo in Lester's Ballad of the Golden Sun with the club, and an effective short song of her own, My Wish, among her encores. Stanley Kurtz won plaudits, for his baritone solo in Hammond's Lochinvar.

Samoiloff Artists in Opera List

Operatic excerpts were presented by young artist singers from the Samoiloff Studios in the Wilshire-Ebell Theatre June 15. The participants handled themselves admirably, appearing with vocal assurance and stage poise. Lazar Samoiloff adroitly controlled the ensembles, staging and costumes were in the experienced hands of Natale Carossio, and Constance Piper supplied proficient piano accompaniments. Act II, Scene 1 of Aida was particularly effective, with Blanche Phillips showing a warmly rich contralto as Amneris, and Lynn Sharon a delectable soprano as Aida. The grotesque dance was gracefully given by a quartet from the Roselle Frey Studios.

In Act I from Puccini's La Boheme, Lynn Sharon made a charming Mimi, while the Rodolfo, Robert Biggs, displayed an exceptionally promising tenor with a firm high C. The Prologue to Pagliacci won deserved plaudits for Leo Schickling; Ruth Mathews scored in the Ballatella and the two blended clear toned soprano and baritone in the duet between Nedda and Silvio. The Rigoletto quartet was charmingly done with Louise Lorelle a sweet toned coloratura Gilda, Gladys Yambert a pleasing Maddalena, Gail Kurtz a resonantly secure Rigoletto and Robert Biggs as the Duke. Robert Wahoske showed an enjoyable bass as Sparafucile. The garden scene from Faust was given in concert form by Louise Lorelle, Robert Biggs, Robert Wahoske and Joan Jorgenson as a vibrant young Siebel.

Mozart Opera Offered by Bachenheimer

Mozart's Bastien and Bastienne climaxed a program by William Bachenheimer in the Wilshire-Ebell Theatre June 6. Bachenheimer conducted the chamber orchestra with surety and kept the production smoothly functioning. Excellent stage direction by Theodore Bachenheimer demonstrated how music and acting can be welded satisfactorily, even by inexperienced singers. Completely renovated by the Bachenheimers, the little opera was done in an English text by Edward Groak. The setting was simple but adequate, enhanced by bright costumes. The two young lovers were enacted by Wilson Curtis and Marguerite Kostelnik, with Morton Saiger as the magician. The opera was preceded by a formal program by artist students who showed commendable stage poise and facility of interpretation assertive of careful and conscientious coaching.

Los Angeles Notes

Ellis Levy, composer and concert violinist, presented his String Orchestra and violin choir in a matinee concert at Barker Bros. Auditorium, June 15.

* * *

The Bach Society of Pasadena gave two cantatas and the sixth Brandenburg Concerto in the Vista del Arroyo Hotel, June 11, with Ruth Terry Toechig, Calista Rogers, Norma Williams, Harold Orlin and Edwin Dunning as the singers, Michael Penha, conductor, and Ralph Linsley, accompanist.

* * *

Universal's picturization of Gilbert and Sullivan's The Mikado in Technicolor, previewed June 9, shows how well an opera can be presented by the simple application of intelligent direction to the original. Omission of some numbers and lines may be regretted, but the picture as a whole is one which every music lover will thoroughly enjoy.

* * *

Los Angeles Chapter of the American Guild of Organists held a program of compositions in manuscript at St. Paul's Cathedral June 12; works for organ, piano, violin, choir and strings were included.

* * *

Newly elected officers of the Los Angeles chapter of Pro-Musica are Mary-V. Holloway, president, Olga Steeb, Mrs. Edgar Baruch, Dr. Richard Lert, vice-presidents, Pearl Odell, Elsa Schroeder and Alan Kopelson, secretaries, and Leslie Clausen, treasurer. . . . New officers of the Harmonia Club are Mrs. Ada Harsin, president, and Mmes. Paula Dornmann and E. L. Hilditch, vice-presidents.

* * *

Alice Mock, coloratura soprano, sang songs of Debussy and Dalcroze on her third appearance on the wholly French radio program June 17. . . . St. Brendan's Choir boys appeared in a twilight concert at the Ambassador Hotel June 18. . . . Dr. Mark Gunzbourg played the F minor Concerto by Henselt with organ accompaniment at the candlelight musicale at the Chapman Park Hotel June 25.

Germantown Orchestra Elects

Samuel B. Scott was named president of the Germantown (Pa.) Symphony Orchestra Association at the annual meeting. Ernest Youngjohns is vice-president; Mrs. Barbara M. Norden, secretary; T. Henry Walnut, treasurer, and Edward Scott, business manager. S. Irvin Diehl, Mrs. Elizabeth Murphy, Mrs. Emily Yost, Mrs. F. I. Kittredge, Odell Hauser and Mrs. John C. Wrenshall comprise the board of directors.

N. Lindsay Norden was re-elected conductor for the 1939-40 season.

Branscombe Song Played at White House Fete

Gena Branscombe's latest song, Our Canada, from Sea to Sea, was played by the U. S. Marine Band, directed by Lt. Santelman, at the White House dinner-reception given by President and Mrs. Roosevelt for King George and Queen Elizabeth of England. The work was written to commemorate the visit of the British monarch and his consort and has had several performances at affairs in their honor.

WILLEM VAN DEN BURG, conductor of San Francisco, was a recent visitor in New York with Mrs. Van Den Burg. Also known as a concert cellist, Mr. Van Den Burg has been devoting more and more of his time to conducting since being invited to become Monteux's associate with the San Francisco Symphony. He has organized and led three orchestras on the Pacific Coast, in San Francisco, Sacramento and San Jose, using local talent and giving serious music with much success. In addition to directing the ensembles, Mr. Van Den Burg's fall plans also include continuing as conductor with the San Francisco Opera Ballet in appearances in Canada and the United States.

Edwin McArthur Leads 2 Orchestras

Edwin McArthur was guest conductor when the New York City Federal Music Project presented the Brahms Requiem on June 18 in the Sculpture Court of the Brooklyn, N. Y., Museum. The Federal Symphony and the Federal Opera Company united with Frederic Jencks, baritone and Rosa Akersten, soprano, as soloists. Mr. McArthur opened the program with Beethoven's third Leonore overture.

The following night in Bridgeport, Conn., Mr. McArthur was guest leader of the local Federal Symphony Orchestra. Alma Milstead, soprano, was assisting soloist.

Plainfield Choral Club Ends Season With Creation

The Plainfield (N. J.) Choral Club, Edward Harris, conductor, concluded its season with a concert at which Haydn's Creation was given. Soloists were Dorothy Baker, soprano; John Jameson, tenor; Bruce Boyce, baritone, and Charlotte Lockwood Garden, organist. George His is president of the club.

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In the Studios

Estelle Liebling

Rosemarie Brancato, coloratura soprano, sang Zerlina in the Radio City Music Hall's tabloid version of Don Giovanni, over WJZ, twice recently. Erno

Portrait by Arthur Halmi
ESTELLE LIEBLING

Rapee conducted. Miss Brancato sang Gilda in the production of Rigoletto over the same station and with the same orchestra later. Annalise von Molnar, soprano, was Elvira in the Mozart opera performances.

Brooks Dunbar, tenor, was soloist with the Philharmonic Orchestra at the World's Fair, New York, in the concert sponsored by the Brazilian government and appeared the following week on the Consolidated Gas Company program over WJZ. He was one of the soloists at the concert of the New York Light Opera Guild and guest soloist recently at the concert of the Pennsylvania Federation of Women's Clubs, Buck Hills Falls, Pa.

Lucy Monroe, soprano, sang Marguerite in the St. Louis Opera Company's performance of Faust, gave a joint program at Tulsa, Okla., with James Melton, tenor; and was soloist on June 28 with the Milwaukee Symphony Orchestra.

Lela Mae Flynn, soprano, sang on the Consolidated Gas Company program over WJZ recently and with Annalise von Molnar, soprano, appeared in Die Walküre over the same station with the Radio City Music Hall Orchestra.

Garfield Swift, baritone, was soloist over WJZ on the Fleischmann's Yeast program.

Grace Panvini, coloratura soprano, was soloist at Radio City Music Hall.

Neville Landor, bass-baritone, sang the role of the King in the Hippodrome Opera Company's performance of Aida.

Larry Huard, was soloist at the concert of The Choristers at the Cathedral of the Immaculate Conception, Portland Me., recently. He is a staff artist at WTIC.

Cyrel Roodney, coloratura soprano, was soloist at the concert of the Dutchess County Philharmonic String Quartet at Poughkeepsie, N. Y. She is appearing in Hellzapoppin.

Kathryn Lewis and Lewellyn Moss are appearing nightly with Madriguera's orchestra at the Hotel Pierre, New York.

Devora Nadworney, contralto, sang over WEAF with the Washington, D. C., Choir.

All are artist-pupils of Estelle Liebling's studios.

Rachelle Shubow

Phyllis Shapiro, young pianist, student of Rachelle Shubow, played works of Beethoven, Kuhlau, Bach, Schumann, Heller, Tschaikowsky, Brahms and others on June 17 in Brooklyn, N. Y. It was the debut performance of the eleven-year-old player. Miss Shubow assisted in duet items.

Miss Shubow herself gave a lecture recital for the Sisterhood of the Beth-El Synagogue, New Rochelle, N. Y.

Edgar Schofield

Frances Ernest, soprano, Ray Dedels, tenor, and Robert Ormiston, bass, have been engaged as members of the solo quartet at the Plymouth Church of the Pilgrims, Brooklyn, N. Y. They are artist-pupils of Edgar Schofield.

Hanna Brocks

Esther Bresee has been fulfilling church and concert engagements near Onenota, N. Y., and was named chairman of music for that city's Woman's Club. Mrs. Robert Sterling Clark, after six years' study,

HANNA BROCKS

has left for Paris to spend the summer.

Gemze and Joyous De Lappe and Ruth Virginia Russell participated in the Composers Press program recently at the Wanamaker Auditorium, New York.

The former recently gave a program at the High School of Music and Art, New York, and sang at a hospital benefit. Fifteen-year-old Miss Russell has been chosen to participate in a broadcast program. Julia McGovern and Joyous De Lappe presented duet numbers in four languages at a recent studio musicale. These students all received their entire vocal training with Hanna Brocks.

Miss Brocks conducts her fourth summer session in Burlington, Vt., from August 15 to September 20 and also gives a short course in Rutland, Vt. She returns to her New York studio October 7.

Marion London Milholin

Recent appearances of Marion London Milholin students include the following: Marcella Hoffman, soprano, guest artist at the spring concert of the Inter-fraternity Glee Club at the MacDowell Club in New York; also soloist with the White Plains Symphony Orchestra at the County Center recently; Lillias MacClellan, 12-year-old soprano, in recital at the White Plains studio; Helen Spinosa, soprano, soloist at the May meeting of the University Club of White Plains; Purdy Ungemack, tenor soloist in the Seven Last Words (Dubois), at St. Bartholomew's Church, White Plains; a concert by fourteen of the Marion London Milholin Singers at the Baptist Church in Port Chester, recently. Shirley Moren and Lillias MacClellan, sopranos, won first place in the vocal auditions of the Southeastern zone of the N. Y. State High School Music Association at Port Chester, in May. Following the year's monthly concerts by the Milholin group at Sloan House in New York on Sunday afternoons, the summer series will continue on the third Thursday of each month until October.

Kate S. Chittenden

Hida Davis did probably her best piano-playing thus far at a recent recital at the Chittenden Studio. Brahms' sonata in F minor was satisfactory. Three Debussy excerpts and pieces by Godowsky, deSchloezer and Chopin closed the program. Comments by Miss Chittenden were highly illuminating. A capacity audience applauded the gifted young pianist. F. W. R.

La Forge-Berúmen

Emma Otero, coloratura soprano, artist-pupil of Frank La Forge, gave the first in the series of summer musicales at the La Forge-Berúmen Studios. Miss Otero sang the Shadow Song from Dinorah, Johann Strauss' Voci di primavera and groups of Debussy, old Italian and Spanish. Mr. La Forge was at the piano.

Harold Henry

Helen Meyer, pianist, artist-pupil of Harold Henry, was heard in a recital at the latter's studio on June 18. In addition to solo items, she played works of Schubert, Debussy and Strauss with Mr. Henry at the second piano. Rosalie Miller, soprano with Mrs. Ramon Borroff, accompanist, was the assisting artist.

Fleeda Alberti-Speth

Madeline Thorp, soprano, artist-pupil of Fleeda Alberti-Speth continues active in filling concert engagements in Long Island. Recent appearances were at the Winwood School, Lake Grove, the Jewish Cultural Society, Bay Shore, and before the Music Lovers of Brightwaters.

Ingri Falkum, Norwegian soprano, was soloist at the celebration of Norwegian Independence Day at Lake Telemark, N. J. Recordings of the program were sent to be broadcast in Norway. Other recent appearances for Miss Falkum included the Norwegian Young People's Cultural Society of New York and the Camp Norge Benefit in Brooklyn, N. Y.

Angela Weschler

Students of Prof. Angela Weschler were enthusiastically received at a Steinway Hall, New York, recital on June 15. The capacity audience manifested their appreciation and enjoyment at the work of the musicians in a program which included scores of Bach, Beethoven, Brahms, Chopin, Shostakovitch, Liszt, De Falla, Haydn, Straus-Grunfeld and others. Not only technical finesse but emotional understanding of their numbers was shown by the players. Prof. Weschler herself participated in the second piano parts of orchestral numbers.

Participating were Rose Balaban, Helen Weiss, Marilyn Fabricand, Maria Weschler, Ruth Kissman, Shirley Rimes, Frida Brumberg and Anny Heuberg.

G. N.

Mrs. A. Theodore Gaillard

Mrs. Harriet A. Seymour was guest of honor at the final recital of the season at the New York studio of Mrs. A. Theodore Gaillard. Medals and awards were

(Continued on page 32)

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In the Studios

(*Continued from page* 31)

presented, the principal ones going to Phyllis Berlin, gold; Hortense Jacobson, silver; and Dorothea Schmitz, bronze.

Speaking on the power of music, Mrs. Seymour, after praising the work of Mrs. Gaillard, told how music was being used to heal the sick in hospitals and discussed her own work along these lines. Talking of the physical, emotional and spiritual "power planes," she told the children how much it would mean later in life to have gained the ability thus to use music. Mrs. Seymour styled the playing of the young participants in the interesting and well-arranged program, "musical and unusual."

Taking part were the following winners of honors on the honor roll in the recent National Piano Playing Tournament: Michael Artist, Allen Dirlam, Joan Marcus, Hortense Jacobson, Phyllis Berlin, Arline Dirlam, Ruth Friedman, Dorothea Schmitz and Rita Borowitz. Also participating in the program were Jack Artist and Judith Jacobson. Blanche Gaillard was at the second piano in a movement from Mozart's A major concerto played by Phyllis Berlin. G. N.

Solon Alberti

Marcella Uhl, contralto, was heard over WJZ with Leopold Spitalny's orchestra. Beatrice Lind, soprano, is appearing nightly at the Alt Wien restaurant, New York. Margaret McCulloch, contralto, gave a recital at the Roerich Museum, New York, under the auspices of the students' council of the WPA Music School. Mary Jane Watkins, soprano, sings on the Jessie Crawford Caravan on Sunday mornings and with the Dr. Rockwell program, both on NBC networks. All are artist-pupils of Solon Alberti.

Frieda Jones in New York Recital

Frieda Jones, sister of Alton Jones, was presented by him in piano recital recently at the MacDowell Club, New York. Miss Jones won a scholarship when entering the Juilliard School and after graduation, a year ago, continued her studies with her brother. In a program that included the Bach-d'Albert organ prelude and fugue in D major, Beethoven's sonata (op. 101), three Chopin preludes, the C sharp minor etude and the F minor fantasy (op. 49) and works of Debussy, Scriabine and Debussy, Miss Jones showed intelligent musicianship, a wide dynamic range and genuine artistic talent. W. M.

Margaret and Fred Sittig Heard in Two Musicales

Margaret Sittig, violinist, and Frederick V. Sittig, pianist, assisted by Charlotte Ridley, soprano, and Rachel Orcutt Smiley, organist, gave a musicale at Lake Mohonk Mountain House, Mohonk Lake, N. Y., on June 9. The violinist and pianist were also heard in two programs for the New York Historical Society, New York City.

Jean Tennyson Is Soloist at Hollywood Bowl

Jean Tennyson, Chicago Opera soprano, makes her second appearance in the Hollywood, Calif., Bowl when she sings the role of Mistress Anne in The Merry Wives of Windsor with the Los Angeles Orchestra. Miss Tennyson sang in La Boheme there last summer. During the winter she was heard in the title role in Tosca and Micaela in Carmen with the Chicago Symphony and also gave several concerts. In May she appeared at a banquet in Chicago for the Crown Prince and Princess of Norway.

On June 18, Miss Tennyson made her Radio City Music Hall debut on the air, singing the Ave Maria from Otello and Dvorak's Songs My Mother Taught Me.

Britt at Middlebury College

Horace Britt, cellist-conductor, started his summer teaching at Middlebury College, Middlebury, Vt., on June 30. He is in charge of the orchestra and also gives a course in orchestral conducting. The session concludes on August 16.

PASSED AWAY

YEATMAN GRIFFITH, basso, voice teacher and coach, formerly of New York, died at Los Angeles June 17. Born in Cincinnati, O., April 14, 1874, he studied in that city and later in Berlin under Ffrangcon Davies and Otto Lessmann. In 1898 he made his debut with the Cincinnati Festival Chorus and Orchestra under Frank van der Stucken. In 1899, he married La Nora Caldwell, Cincinnati soprano, who appeared in joint recital with him and later became his associate in his studios, where he taught many prominent singers.

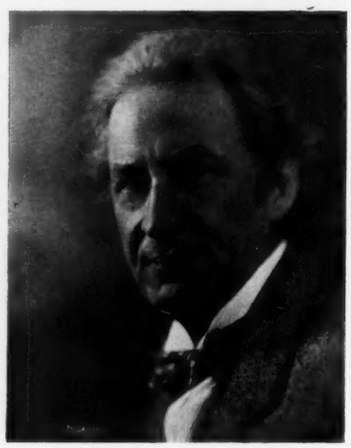

Photo by Mishkin

YEATMAN GRIFFITH

Mr. Griffith established studios in England, Holland, Italy and France. His summer vocal master classes dated from 1912 in London. A member of the American Academy of Teachers of Singing, Mr. Griffith also belonged to The Bohemians, Musicians' Club, New York State Teachers Association and many others. His widow and a son, William, survive.

Mr. Griffith's studio at Hollywood will continue under the direction of Mrs. Griffith, who for many years assisted him.

HENRY VAN PRAAG, 59, for twenty years a cellist with the New York Philharmonic Orchestra, died on June 22 in New York. Born in Amsterdam, Holland, he came to the United States as a boy. He played with the New York and Pittsburgh symphonies before joining the Philharmonic. In addition to his widow, he is survived by two brothers, Maurice, personnel manager of the Philharmonic, and Nathaniel, assistant librarian of the orchestra.

ELLA A. TOEDT, 76, member of the faculty of the Institute of Musical Art of the Juilliard School, and a former concert soprano, died in New Rochelle on June 13. She joined the faculty in 1905. Born Ella Earl in Wallingford, Vt., she studied with Emilio Agramonte. With her late husband, Theodore J. Toedt, she was soloist at St. Bartholomew's Church, New York, and appeared with orchestras and oratorio societies.

DR. ROBERT LACHMANN, 47, eminent in the science of comparative musicology, died at Jerusalem. Born in Berlin Dr. Lachmann studied there and in London. He became interested in Hindu and North African melodies. In 1922, he was appointed to the Prussian State Library, Berlin and in 1935 to the Hebrew University of Jerusalem, where he founded and directed the Archives of Oriental Music. In addition to making thousands of records of native music, Dr. Lachmann gathered songs from distant villages in Palestine, Northern Africa, and the Djerba Islands. At the time of his death, he was preparing a re-publication of his Journal of Comparative Musicology.

BERNARD BEERS, cellist and teacher, died at Redhill Hospital, London, on May 5. Prominent in chamber music throughout Scotland, Mr. Beers was for many years associated with Professor Tovey and Dr. Mary Grierson in work for the advancement of chamber music in Scotland. At the time of his death he was engaged at the BBC.

HENRY W. T. STEINWAY, 83, grandson of the late Henry E. Steinway, founder of the prominent piano manufacturing firm, died at his summer home in Henderson Harbor, N. Y., on June 27. Mr. Steinway, who was born in New York, a first cousin of Theodore E. Steinway, president of Steinway & Sons, and an uncle of Charles F. M. Steinway, secretary, had been active in the firm some years ago but had sold his interests.

WALTER S. ABBOTT, 71, organist of Christ Church Trinity in Edinburgh, and conductor of the Leith Choral Society, passed away at Leith, Scotland, on May 18.

EDGAR M. LEVENTRITT, 65, died in New York on May 31. An amateur pianist and patron of chamber music, Mr. Leventritt was a co-founder of the Perolé String Quartet and a member of The Bohemians.

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Salt Lake Orchestra Assisted by Schmitz

Orpheus Club Heard Before Visiting East—String Music by Federal Units

SALT LAKE CITY, UTAH.—Recitals of music schools and teachers brought the music season here and in the vicinity to a climax. One of the most fruitful occasions was the last concert of the Brigham Young Symphony Orchestra, with E. Robert Schmitz, pianist, as soloist, in the Provo Tabernacle. Under the direction of LeRoy J. Robertson, the orchestra and Mr. Schmitz gave an excellent performance of the Beethoven concerto in C major (No. 1). Notwithstanding the youth of the orchestra members, Professor Robertson gained results commanding the respect of the discriminating listener. Mr. Schmitz played with his usual authority and technical perfection, colored by mature artistry.

The Orpheus Club concluded the most active season in its career of nearly fifty years with a concert at the Assembly Hall, in the Temple Square, Salt Lake City, before boarding the train to take part in the biennial convention program of the National Federation of Music Clubs at Baltimore. Albert J. Southwick was the director; Vera Frey Beason, the accompanist, and W. J. Thomas, manager. On the return trip, the club sang at the New York World's Fair; in the Sacred Grove, near Palmyra, New York; at the Washington, D. C., Latter Day Saints' Chapel, and in the L. D. S. chapel at Detroit.

Symphonic Finale

Before an audience of 1200 people, the McCune School of Music and Art symphony orchestra in the Assembly Hall gave its final concert on May 15 with Frank W. Asper directing. Richard P. Condie, tenor, was the guest soloist.

A significant recent event was the concert of string music given by the Federal Music Project at the Utah State Art Center here under the direction of Reginald Beales. A Haydn Divertimento for violin, cello and viola d'amore—with Mr. Beales playing the violin part, Robert S. Fisher, the cello, and Donald Olsen, the viola d'amore—fascinated the audience. Playing the Cesar Franck sonata for piano and violin, James McConkie, pianist, and Mr. Beales brought the program to an exciting close.

Sten Englund, Los Angeles basso, formerly of Salt Lake City, in a recent concert demonstrated that his is a legitimate bass voice, full, rich and colorful. Singing under the auspices of the Gustaf Adolf Male Chorus at the Granite Stake Tabernacle, Mr. Englund showed rare natural gifts of voice and considerable musicianship. Joseph P. Fernelius conducted the chorus and Beatrice Davies was the accompanist. G. M.

IMPRESSIONS OF FRIEDER WEISSMANN, who commences his period as conductor of the Philharmonic Orchestra at the Lewisohn Stadium, New York, on July 12.

Francescatti to Tour U. S. Next Autumn

PARIS.—Zino Francescatti, French violinist, in October sails for a four-month tour of the United States under the direction of the Columbia Concerts Corporation. In the past two years in the course of 150 concerts he has travelled some 75,000 miles.

At the Versailles season which opens this month, he is to play concertos of Leclair and Mozart in the Royal Chapel. During the recent season he made tours of Morocco, Algeria and Tunis with recitals at Casablanca, Rabat, Tangiers, Fez, Constantine, Belgium (Brussels, Liége, Knocke, Ostende, Antwerp), Holland (The Hague, Amsterdam, Rotterdam), Italy (Rome, Florence, Milano, Venice, Naples, Trieste, Verona, Brescia, Palermo, Turin), the principal cities of Switzerland, Central and Eastern Europe (Budapest, Warsaw, Bucharest, Belgrade, Zagreb, Sofia, Istambul), Asia (Ankara), in South America (Buenos Aires, Rio de Janeiro, Montevideo, Santa-Fé, Sao Paulo, La Plata), and in all the large cities of France, as well as many of the provincial towns. I. S.

Municipal Opera Association Sponsors Carnegie Lists

The Municipal Opera Association will sponsor two performances in Carnegie Hall, New York, on the afternoon and evening of July 6. The Educational Division of the Association will present the Children's Opera Company in the afternoon, under the direction of Eva Leoni. Excerpts from Rigoletto will compose the first half of this program. The latter half will present Sigmund Spaeth, in a lecture with motion pictures. In the evening, Arthur Le Blanc, Canadian violinist, will appear in recital, under joint sponsorship of the Association and the Canadian Legion, assisted by Wolfgang Rebner, pianist.

Antoine in Cincinnati

Josephine Antoine, coloratura soprano of the Metropolitan Opera Association, will appear with the Cincinnati Opera Company this summer.

Pawtucket Recitals Concluded by Pinza

12 R. I. Composers Represented In Program of Native Works

PROVIDENCE, R. I.—Ezio Pinza, Metropolitan Opera bass, gave the final concert of this season's series of the Pawtucket Civic Music Association, before an audience in Pawtucket Senior High School Auditorium. His artistry was keenly enjoyed. Joseph Garnett was an excellent accompanist.

State Federation Programs

During Music Week, Mrs. Ada Holding Miller, president of the Rhode Island Federation of Music Clubs, and her able committee sponsored following concerts: six male choruses in Sayles Memorial Hall; the All-Club program in Hope High Auditorium; Rhode Island Composers' program on which twelve were represented—Emma Winslow Childs, Hannah Carpenter, Foster Damon, Rowland Hazard, Hugh MacColl, Leo Rowlands, O.S.F.C., David Stackhouse, Winfield Cunningham, Arthur B. Hitchcock, Walter Legawiec, Daniel Scotti, Ruth Tripp; the Junior Night program given by clubs all over the state. Several concerts also were given in Pawtucket, notably one by the Federal Orchestra, Edouard Caffier, conductor.

The Chopin Club celebrated President's Day with a program of poetry and music by Laura Huxtable Porter, wife of the composer, F. Addison Porter, which proved delightful.

Paderewski Honored

A recital was presented by Ignace Paderewski to a crowded house in the Metropolitan Theatre, many availing themselves of the opportunity of again hearing him.

The Brown Liberal Club sponsored a concert of the Federal Orchestra, Edouard Caffier, conductor, at Faunce House. The program comprised Mozart's overture to Marriage of Figaro; the Clock Symphony of Haydn; The Legend of John Henry by Lamar Stringfield, and two Grieg lyrics and a Wagner group.

Ellsworth MacLeod, of the piano department of Missouri University, presented a well played program in the Plantations Auditorium demonstrating his technical and interpretative ability for a good sized audience. B. N. D.

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ADVERTISING INDEX

	Page
ABT, Cybelle	33
Alberti, Solon	28
Alberti-Speth, Fleeda	27
American Academy of Dramatic Arts	28
Andersen, Stell	2
Anderson, Oscar W.	24
Andriot, Karl	34
Antoine, Josephine	12
Apollo Boys Choir	2
Arden, Cecil	27
Arendt, Elsa Harthan	34
"Attention Luella Lee M"	31
Aubert, Roger	2
Auditorium Building	28
Autori, Franco	33
BAKLOR, Elsa	28
Baldwin, Richard	33
Balokovic, Zlatko	2
Bampton, Rose	12
Barrows, Harriot Eudora	28
Baume, Emile	2
Beach, Mrs. H. H. A.	33
Benenson, Vera	32
Bentonelli, Joseph	2
Berger, Eleanor	2
Berumen, Ernesto	27
Biedenharn, Emylon	29
Bigalli, Dino	33
Bilstin, Youry	33
Bishop, Frank	2
Bjoerling, Jussi	16
Blaisdell, Frances	33
Blatherwick, Barbara	33
Boerner, Charlotte	2
Boice, Susan	27
Borzi, Agata	2
Bowe, Morton	2
Boyce, Alfred	27
Brady, William S.	27
Braun, Leo	27
Britain, Radie	28
Brocks, Hanna	27
Brosa, Antonio	32
Bryant, Marshall	27
Buccini School of Languages	34
Buckingham Hotel	17
Buebendorf, Francis	28
Burnham-Wragg Piano School	27
Bustabo, Guila	2
Buxton, Eugenia	2
CARSON, Leon	2
Carter, John	2
Casadesus, Robert	2
Cavadore, Giuseppe	33
Center, Alexander	31
Centre Universitaire Mediterraneen	16
Charbonnel, Avis Bliven	34
Chase, Helen	16
Chicago Musical College	2
Chiesa, Vivian Della	31
Chigi, Alfred	33
Chittenden, Kate S.	28
Cincinnati String Quartet	33
Cleveland Institute of Music, The	34
Clovis, Hall and Steele, Eleanor	2
Coleman, Ellen	32
Collins, Edward	34
Cook, Naomi Cullen	24
Corigliano, John	30
Cottlow, Augusta	28
Craven, Carl	28
Crawford, Dorothy	31
Crawford, Elizabeth	33
Cristea, Josef	28
Crooks, Richard	2
Curtis Institute of Music	2
Czerwonky, Richard	33
D'AMICIS, Enrico	30
Darwin, Glenn	30
Dellera, Riccardo	33
Delta Omicron	28
De Sellem, Elaine	33
Devries, Mr. and Mrs. Herman	28
Dickenson, Jean	30
Dickerson, Dorothy	30
Dickinson, Clarence	34
Dickson, Donald	2
Dilling, Mildred	34
Dornay-Culp Studios	31
Dounis, D. C.	2
Dragonette, Jessica	2-29
Dudley, Edward	33
EASTMAN School of Music	2
Edkins, Alden	30
Eells, Harriet	2
Elsner, Bruno and Olga	28
Elliot, Byrd	2
Ellis, Pola	29
Ellison-White Bureau	28
Elman, Mischa	2
Elmore, Robert	28
Erb, John Warren	28
Essin, Sonia	33
Evans, Wilbur	30
Everett, Charles	28
FIEDLER, Arthur	28
Files, Ada Belle	28
Findlay, Francis	2
Fjelde, Astrid	28
Fleischer, Editha	2
Forest, Frank	2
Foster, Harriet	28
Frantz, Dalies	12
French, Isabel	33
Fuchs, Viktor	29-30
GAILLARD, Mrs. Theodore A.	27
Galamian, Ivan	28
Galaxy Music Corporation	14
Ganz, Rudolph	24
Garrigue, Esperanza	27
Gauld, Carlton	30
Giannini, Dusolina	2
Gieseking, Walter	16
Goodwin, Esther	33
Grainger, Percy	2
Grasse, Edwin	27
Grofe, Ferde	2
Gundry, Roland	2
Gurney, John	2
HARRIS, Edward	27
Hasselmans, Louis	33
Heath-Wolff Concert Mgt.	33
Helfman, Max	33
Hellen, Nora	33
Herrick, John	30
Hess, Myra	2
Hier, Ethel Glenn	28
Higgins, Bernice	13
Hoffmann, Ernst	2
Hofmann, Josef	2
Hofheimer, Grace	28
Hopkins, Gertrude	33
Hoyen, George	33
Huapala	30
Hubert, Marcel	2
Huhn, Bruno	27
Hutcheson, Ernest	2
INDIANAPOLIS Symphony Orchestra	2
Institute of Musical Art	30
Irwin, Richardson	34
Ish-Ti-Opi	2
JEPSON, Helen	12
Jolas, Jacques	33
Jolliffe, Norman	27
Jompulsky, Harry	33
Jones, Parry	32
Juilliard School of Music	2
KASS, Florence	28
Kaye, Milton	28
Kelberine, Alexander	2
Kilenyi, Edward	32
King, Jessie	2
Kipnis, Alexander	16
Kirk, Deseult	33
Knight, Felix	16
Kramer, Selma	28
LAFORGE-Berumen Studios	2
Laholm, Eyvind	2
Lamar, Grace	33
Lamont, Eunice Steen	33
La Motte, Lila	34
Land, Arthur Harold	34
Lanier, Helen	33
Lawrence College Conservatory	34
Lawrence, Marjorie	2
Le Blanc, Arthur	2
Leginska, Ethel	32
Lehmann, Lotte	2
Leopold, Ralph	30
Lev, Ray	2
Levy, Heniot	33
Ley, Salvador	28
Lhevinne, Josef	2
Liebling, George	33
Luening, Ethel and Otto	34
Lurgan, Lord	31
MAC BURNEY Studios	33
Mac Conachie, Margaret Ellen	33
Magee, Edythe J.	28
Makanowitzky, Paul	32
Manke, Dr. Alex	33
Manners, Lucille	2
Marcus, Adele	28
Margolis, Samuel	34
Margolyne, Helen	33
Margulies, Adele	31
Martens, Violet	33
Martinelli, Giovanni	2
Martini, Nino	12
Mathieu, Andre	32
Mayle, Helena	34
McArthur, Edwin	33
McChesney, Ernest	2
McClung, Marjorie	28
Melchior, Lauritz	2
Melton, James	2
Melvin, Mary Armstrong	30
Meltzer, Edward	28
Mendelssohn, Felix Robert	33
Menuhin, Yehudi	12
Michigan State College	29
Milholin, Marion London	28
Mittell, Philip	27
Monroe, Lucy	2
Moore, Grace	2
Moore, Vera	32
Mordkin Ballet, The	2
Morini, Albert	2
Mott, Alice Garrigue	27
Mozart Boys Choir	2
Mu Phi Epsilon	3
Murat, Ronald	16
Musikonsky, Paul	31
NADEAU, Raoul	2
Neel String Orchestra	32
Newton, Ivor	32
New York Philharmonic-Symphony String Quartet	2
Nilssen, Sigurd	30
Norden, N. Lindsay	16
Norfleet Trio	28
Norris, Jean	32
Novaes, Guiomar	2-31
OBERLIN CONSERVATORY	33
Ohlin, Hilda	28
Onofrei, Dimitri	28
Orton, Dorothy	30
Ott, Bertha	33
PADEREWSKI, Ignace	2
Paradiso, Donato	28
Parronchi, Bernard	28
Pascarella Trio	28
Pasquier Trio	33
Peabody Conservatory	30
Pemberton, Virginia	2
Perfield, Effa Ellis	28
Petri, Edoardo	27
Phi Beta	33
Philadelphia Conservatory of Music	34
Picco, Millo	27
Pingle, B. Mary	2
Pinza, Ezio	2
Poole, Walter	33
Primrose, William	29
QUILLIAN, James	33
RAYMOND, George Perkins	29
Read, Gardner	33
Reimers, Paul	27
Repper, Charles	14
Rethberg, Elisabeth	2
Rice, Mme. Melanie Guttman	28
Riesberg, F. W.	27
Rinquest, Baxter	33
Rio, Mme. Anita	27
Roeder, Carl M.	27
Roesgen-Champion, Marguerite	32
Roosevelt, Emily	2
Rosati, Enrico	29
Rosenek, Leo	31
Rossi-Diehl, Courty	28
Rousseau, Louis	24-28
Ruisi, Nino	31
Russ, Elmo	28
SAIDENBERG Symphonietta	33
Sample, John Dwight	24
Saroya, Bianca	28
Sarrica, Mariana	2
Sayao, Bidu	2
Scarpetti, Francesco	33
Schirmer, Inc., G.	14
Schofield, Edgar	27
Schuster, Joseph	34
Schwerke, Irving	32
Sharnova, Sonia	2
Shelton, Carl	2
Siebach, Fritzi	28
Sigma Alpha Iota	2
Skilton, Charles Sanford	28
Snodgrass, Louise	28
Sodero, Cesare	2
Sorey, Vincent	33
Spada, William	28
Spear, Thelma	28
Steele, Eleanor and Clovis, Hall	2
Stern, Isaac	2
Stetson, Robert N.	33
Stillman-Kelley, Edgar	27
Stueckgold, Jacques	27
Sturani, Cesare	33
Swain, Edwin Orlando	27
Swayne, Wager	29
Sweney, Josephine	27
Szantho, Enid	2
TAGLIAFERO, Magda	32
Tarnowsky, Sergei	33
Taylor, Bernard U.	27
Thompson, Henry	34
Tibbett, Lawrence	12
Trevisan, Vittorio	28
Trucco, Vittorio	28
Tully, Alice	2
Tuthill School for Oratorio	28
Tweedy, Maude Douglas	27
UNIVERSITY of Southern California	30
VALOIS, Marie	32
Vanderbilt Studios	31
Van, Monna	28
Van Den Burg, Willem	33
Verson, Cara	24
Virgil School of Music	28
Vita, Arturo	30
Von Harten, Georg	32
Votipka, Thelma	28
Vronsky & Babin	2
WAGNER, Oscar	2
Waite, Lawrence	2
Wardrop, Lare	28
Wells, Howard	28
Weschler, Angela Engel	34
Wessell, Florence	2
Westervelt, Louise St. John	28
Westminster Choir College	33
Wolfe, Lillian Reznikoff	28
ZAPPONI, Ricardo	2-25
Zeiser, Harry	33
Zuch, Annett V.	33
Zug, Elizabeth	29

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